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MUSIC

An Illustrated Magazine of the
Art · Science · and Technic of Music

W · S · B · MATHEWS · Editor

VOL. XXII.

SEPTEMBER, 1902.

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SEPTEMBER, 1902.

THE ETHICAL ASPECTS OF MUSIC.

SECOND LECTURE.

BY PROF. F. NIECKS.

Music is educative, or rather, let us say, *can* be educative, in three ways—physically, intellectually, and morally. But, although the three are separable in discussion, we shall see that they are closely connected in reality. The affected body affects the mind, and the affected mind affects the manners and character.

The study and cultivation of music educate physically by developing the capacity of the organs of hearing and of song and speech. Just as by the practice of drawing and painting our eye gains in accuracy of vision, and our hand in precision and delicacy of touch, so by the practice of music our ear gains in accuracy of hearing, and our larynx, mouth, tongue, hands, etc., in precision and delicacy of action. The usefulness of training the eye and the hand to perceive, and to pictorially convey the objective sense of size, distance, form, and tints of color, although insufficiently understood, is nevertheless more widely recognized than that of training the ear to perceive and the vocal organs to render height and intervals of pitch, rate and proportion of time, and qualities of tone. In the case of instrumental music, there come also more or less into play fingers, hands, arms, and even feet. The value of the musical digital and manual training differs, however, greatly according to the nature of the instruments. A little thought leads us to see that the developed power of distinguishing sounds as

regards pitch, time, and quality, and both single and simultaneously combined sounds, is, apart from music, of great importance for practical purposes, for self-preservation, for profit, etc. I shall mention only two advantages to be gained by it. The ability of distinguishing the inflections and tints in the speech of our fellow-men helps us to read their thoughts, feelings, and character; and the ability of producing the various inflections and tints in our speech helps us to be pleasing and persuasive. John Adam Hiller, the second successor of J. S. Bach as Thomas cantor at Leipzig, said that if you wish to learn to sing you must first learn to speak well; just as if you wish to learn to dance, you must first learn to walk well. The converse, however, is at least equally true. It is common for people to take dancing lessons with a view to improving their deportment; unfortunately, it is much less common to learn singing with a view to improving the management of the speaking voice.

Some other physical advantages derivable from the cultivation of music, though not educative, may be profitably glanced at for a moment. These are the hygienic, recuperative, and curative advantages. Rationally practiced, singing is an eminently healthy exercise, strengthening the organs employed, and through them the whole constitution. The same cannot be said of the practice of instrumental music, but, with a few exceptions, instruments played on in moderation are at least harmless, if not beneficial. As a relaxation from a more laborious or less pleasing occupation, the cultivation of music has an excellent effect on the physical constitution as well as on the mental. The curative use of music has been frequently alluded to in my first lecture. It is indeed a well-known fact that music has been used as a curative both in bodily and mental diseases by physicians not only of ancient but also of modern times. The numerous books written on the subject, many by practical physicians, and the reports of cures scattered all over literature, are, however, it must be confessed, oftener amusing than convincing; but this need not prevent us from perceiving the possibilities of music in this respect. The obvious effects produced in various degrees on the nervous system, on the heart's action, respiration, etc., by rhythm,

dynamics, melody, consonance and dissonance, and tone-color, no observer can fail to notice in himself and in others.

* * *

If the intellectual advantages of the study and cultivation of music are less obvious than the physical, they are not the less real. Reflection cannot but quickly disclose to us that the physical developments have intellectual concomitants, that hand in hand with the development of the organ of hearing and of the other organs goes that of the mental faculties. In short, we shall see that the proper study and cultivation of music develop our power of mental perception, our power of analysis and synthesis, our tonal memory, the form sense, and the imagination. The enjoyment of a piece of music implies a mind as well as an ear. He who is able to enjoy a Beethoven symphony, though he may not have learned to sing, or play, or compose, shows thereby that he has attained a high degree of intellectual acuteness and vigor, that he has attained the power of analysis and synthesis necessary for the comprehension of melodic, rhythmic, harmonic, contrapuntal, structural, coloristic combinations.

* * *

Now we come to the third way in which music can become educative. It can become morally educative, and can become so both by the formal and by the expressive side of its nature. Instead of formal and expressive, we may also use the terms æsthetic and ethic. By the æsthetic, we mean that which makes for the beautiful. But what do we mean by the beautiful? It is a term not wholly definable. For define it ~~ever so~~ carefully, an indefinable something in the composition will remain undefined. As Goethe says: "The beautiful is a manifestation of secret natural laws which without its appearance would have forever remained hidden." But whatever else the beautiful comprises, we feel and know that it must comprise orderliness, harmoniousness and sweetness. The orderly, the harmonious, and the sweet pervade music wholly. You find them in it everywhere; in the primary material, tone, which, as distinguished from noise, is the result of periodic, that is, regularly recurring, vibrations; in the systematised materials, scales and chords, tuned according to certain ratios; in melo-

dies, harmonic progressions, and modulations from key to key, regulated by the law of relationship called tonality; in the resolutions of dissonances into consonances; in rhythm, from the tiniest group of notes forming a motive, group of motives, group of phrases, group of periods and passages, up to long complex movements, and grand works of many movements; and, lastly, in the blending and opposing of tone-colors. There, everywhere you find orderliness, harmoniousness, and sweetness. Now, by the study and cultivation of the art we can make these qualities, which belong more peculiarly to music than to any other art, our own. If you do not shut yourself up against the influences of music, its orderliness, harmoniousness and sweetness will gradually be instilled into you, more and more permeate you, and finally become absorbed and amalgamated by you. Consider what a refining and sweetening power there is in tone alone! Think of a single note produced by a great singer or violinist! Is it not a symbol of perfect purity, calm and loveliness? Then call up as many as you can of the linked sweetnesses in melody, harmony, rhythm and tone color; and consider how much of refining and sweetening power there must be in these ineffable infinitudes of fair proportions, graceful movements, and charming concords and coloristic variation and combination. Let us recall some of the sayings of Plato quoted in my first lecture. "Good language and harmony, and grace, and rhythm depend on the simplicity of a truly and nobly ordered soul. * * * If our youth are to do their work in life, they must make these graces and harmonies their perpetual aim. * * * All life is full of them, as well as every creative and constructive art.* * * Absence of grace and inharmonious movement and discord are nearly allied to ill words and ill nature, as grace and harmony are the sisters of goodness and virtue and bear their likeness. * * * Musical training is a more potent instrument than any other because rhythm and harmony find their way into the secret places of the soul, on which they mightily fasten, imparting grace and making the soul graceful of him who is ill-educated; and also because he who has received this true education of the inner being will most shrewdly perceive omissions or faults in art and nature, and with a true taste,

while he praises and rejoices over and receives into his soul the good, and becomes noble and good, he will justly blame and hate the bad, now in the days of his youth even before he is able to know the reason why; and when reason comes he will recognize and salute her as a friend with whom his education has made him familiar." Those passages from Plato must have struck you now more forcibly than the first time I quoted them. The gist of Plato's words may be given thus. The qualities of the things fashioned are symbols of mental qualities. These symbols of mental qualities, being recognizable by the mind, can therefore act upon the mind, and by repeated action more or less influence and mold it. But the action of the symbols does not stop here; for through the mind they can act also on the manners and character. Indeed, music is to its cultivator a graceful, sweet-souled companion from whom in his intercourse he gradually adopts, in proportion to his receptivity, first the outward gracefulness and afterwards the inward sweetness. Already by the acquisition of the former much is gained, for as cleanliness is next to godliness, so a gentle manner is next to a gentle nature.

In the main all, formalists as well as idealists, will agree with me in what I have said about the nature and educative influence of the formal, the æsthetic side of music. It will be otherwise in what I have to say about the expressive side, that is the expressive side *par excellence*, for, as we have seen, the æsthetic side is also in a certain way expressive. Here the formalists and I shall part company. And yet the differences may be after all only differences of attitudes and words; and the strife may be caused and sustained by nothing more substantial than misunderstandings. To diminish as much as possible the misunderstandings which my arguments may raise, I shall say that in vindicating the expressiveness of music I by no means assert that all music is expressive, or that it can express everything. Only the composer who has something to express, has the natural power and the acquired skill to express this, and, lastly, has the conscious intention or the unconscious impulse to express something, can produce expressive music. But there are composers who have nothing to express; composers who lack the natural power or acquired

skill to express what they wish to express; and composers who, skillful in the handling of the means, know nothing of the expressive capability of the art, and regard composition merely as a display for the pleasure of the ear and the entertainment of the mind, chiefly the first. In fact, a good deal of music is out and out formal, a mere play with sounds, a kind of tonal arabesques; an immense mass of music has interwoven with the prevailing formalism dim, confused, stray, and aimless echoes of expressiveness; and even truly idealistic music contains much that is purely formal, for the most poetic musician will occasionally indulge in play and find satisfaction in empty beautiful forms. There is nothing illegitimate about purely formal music. It may be fine art, and afford æsthetic pleasure. But grand art and noble art you get only where the beautiful form has a content. The highest in art necessitates both content and form. You cannot move deeply by arabesques, though you may please and amuse. But let us not overlook this: while in art form without content is possible, content without form, without beautiful form, is not. Art to be art must be formally beautiful; this is an absolutely indispensable condition. Nothing whatever can make up for the want of it.

Well, then, we are confronted by three questions: (1) Is music expressive in the sense of being capable to express emotions and ideas? (2) What are the means that enable it to be so? And (3) What is the extent of its expressiveness? We have not time to investigate these problems thoroughly, but I think it is possible to point out a moderate number of facts that will prove sufficient to convince you of the expressiveness of music and make you acquainted with its means and limitations.

* * *

While many writers before Herbert Spencer occupied themselves with the expressiveness of music, ascribing it to the imitation of the emotions or the feelings, or to the imitation of the accents of speech, and also to the imitation of sounds in the external world, it was he who first gave us, in 1857, a scientific theory. I shall let the author explain it for the most part in his own words. Herbert Spencer regards music as the developed language of emotions, as having its

roots in the vocal sounds caused by feelings of all kinds. In short, he bases his theory of music on the fact that all feelings are muscular stimuli, that there is a direct connection between feeling and motion, the latter growing more vehement as the former grows more intense. "All vocal sounds," he writes, "are produced by the agency of certain muscles. These muscles, in common with those of the body at large, are excited to contraction by pleasurable and painful feelings. And therefore it is that feelings demonstrate themselves in sounds as well as in movements. * * * The muscles that move the chest, larynx and vocal cords contracting like other muscles in proportion to the intensity of the feelings; every different contraction of these muscles involving, as it does, a different adjustment of the vocal organs; every different adjustment of the vocal organs causing a change in the sounds emitted; it follows that variations of voice are the physiological results of variations of feelings; it follows that each inflection or modulation is the natural outcome of some pressing emotion or sensation; and it follows that the explanation of all kinds of vocal expression must be sought in this general relation between mental and muscular excitements."

The various modifications of the voice produced by the emotions and sensations are of three kinds—modifications of loudness, of quality, and of pitch. From strong feelings result loud sounds, except in those cases where extreme degrees produce the opposite result—namely, prostration, relaxation instead of contraction. From different mental states result different qualities of tone. With regard to modification of pitch we have to note both the general pitch of the voice and the width and the direction of the intervals used. * * * Herbert Spencer points out also, on the one hand, the exhilaration, resolution and confidence expressed by the staccato, and the analogous muscular action which produces sharp, decisive and energetic movements of body indicating these states of mind; and, on the other hand, the gentler and less active feelings expressed by slurred intervals, which imply the smaller muscular vivacity due to a lower mental energy. And, lastly, he points out that to the same law is attributable the difference in

time and perhaps even in rhythm. But according to our author music does not merely reproduce the modifications of the voice caused by the emotional stimuli. "The distinctive traits of song," we are told, "are simply the traits of emotional speech intensified and systematized. In respect of its general characteristics, we think it has been made clear that vocal music, and by consequence all music, is an idealization of the natural language of passion."

Herbert Spencer's theory is excellent as far as it goes, but incomplete, and of this the author was very well aware. The modifications of the voice with regard to pitch, quality and loudness, to which he gives most of his attention, receive a far from exhaustive treatment, tempo and rhythm are little more than alluded to, and several means of expression he does not mention at all. To understand the expressiveness of tempo and rhythm we have to note that our emotions not only manifest themselves audibly and visibly, but also make themselves felt within us. Of the various rates and forms of respiration and circulation of the blood under various mental conditions nobody can fail to become conscious. We all have felt the languor of the circulation in sorrow, its briskness in joy, the palpitation of the heart and its knocking against the ribs in fear. And how many rates and forms, regular and irregular, of breathing accompany our emotions. Moreover, inspiration and expiration, heart-beats and the pulse, are our first teachers of time and rhythm. They are also our metronome, indicating the mean or normal time and what deviates from it towards the quick or slow side. Tempo and rhythm are also present in our gestures and in the movements of our limbs. These belong to the visible, but, as we shall see, the audible can express the visible analogically. In connection with this visible motion we must be careful not to overlook that it comprises both motion in time and in space, or, as I like to call them, both rhythmic and melodic motion. It is the melodic element of motion that makes—at least to a large extent—the walk of one person graceful, of another majestic, of a third tripping, and so on. You have intervals of all sizes no less in things visible than in things audible. In creeping you proceed as it were in semitones, in quietly walking by diatonic degrees, and in

skipping and leaping by larger intervals. Moreover, gliding, crawling and creeping imply legato; tripping, hopping and leaping, staccato. To this analogy of the visible and audible we owe an enormous extension of the expressive powers of the arts, specially of music. The senses acting vicariously for each other, music can not only make us hear but also see, and painting not only makes us see but also hear. And that is not all; these arts can also make us feel, sight and hearing acting as substitutes for touch.

Besides the elements of expression already passed in review, there is a class of quite a different kind. The latter differ from the former in that they are not imitations of the expressions of the emotions, at least no direct imitations, and that they are means of expression peculiar to the musical art. I am speaking of (1) consonance and dissonance, and the combination of intervals in harmony; (2) tonality in the narrower and in the wider sense; and (3) orchestration.

The powerful expressiveness of consonances and dissonances arises from the pleasing, soothing, restful effects produced by the former, and the painful, irritating, dissatisfying and disquieting effects produced by the latter. But these effects are of different degrees. The octave is perfect repose, the other consonances are of varying degrees of less perfect repose. The more numerous dissonances have a still wider range of variety, extending from those that pierce, clash and grate, to those that are almost as mild as consonances, from those that violently strain to those that gently draw, from savage fierceness to cloying voluptuousness.

* * *

Tonality presents a complex of tendencies expressive of various degrees of rest and various degrees of deviation from and return to it. Tonality, in the narrower sense, we have in the scales with their notes of different character, and the relationship of these to each other. Tonality in the wider sense we have in modulation, where more or less closely or distantly related, or even unrelated keys deviate from or return to a principal key.

As to orchestration, I shall ask you to call to your memory the impressions you have received from the variously-voiced

instruments and their combinations. Orchestral coloring is at least as powerful as pictorial coloring. The solution of the mystery seems to me to be not a single one—it has to be sought, in the first place, in the various tone-colors of the human voice; in the second place, in the imitation of the sounds of external nature; and in the third place, in the analogies of light and darkness and colors.

Let me enumerate in a clear and systematic order the several means of expression at the disposal of the composer.

1. The imitation of the human cries and the modulations of speech with regard to pitch, intensity, quality, tempo and rhythm.

2. The imitation of tempo, rhythm and intensity in respiration and the circulation of the blood.

3. The imitation of tempo, rhythm, intensity and melody in gestures and other movements of the body and limbs generally.

4. The imitation of sound and motion in the external world.

5. Consonances and dissonances and their combination in harmony.

6. Tonality, *i. e.* tone and key relation.

7. Orchestration, *i. e.* instrumental coloring.

In tracing the elements of emotional expression utilized in music, we make a great advance in our investigation. Much, however, remains to be done before we reach its completion. The first question that calls for an answer will be this: What is the process which enables us to understand the meaning of the physical conditions that accompany the emotions? Experience teaches us that to every condition of the soul corresponds a condition of the body; and, consequently, we recognize an emotion on meeting with its expression. In short, it is the experience of our own hearing, seeing, and feeling that teaches us the psychical meaning of physical signs—such as cries and accents of pain, sorrow, joy, ecstasy, wonder; of gestures and movements of the body and parts of the body; of the variations of respiration, of the circulation of the blood, etc., etc. Herbert Spencer describes the whole process fully and very lucidly as follows:—"Having been conscious of each feeling at the same time that we heard ourselves make the con-

sequent sound, we have acquired an established association of ideas between such sound and the feeling which caused it. When the sound is made by another, we ascribe the like feeling to him; and by a further consequence we not only ascribe to him that feeling, but have a certain degree of it aroused in ourselves; for to become conscious of the feeling which another is experiencing is to have that feeling awakened in our own consciousness, which is the same thing as experiencing the feeling. Thus, these various modifications of voice become not only a language through which we understand the emotions of others, but also the means of exciting our sympathy with such emotions." But the application of the principle is, of course, far wider than here made by Herbert Spencer. It extends also to all kinds of different rates and forms of motion.

Here, again, the investigator is startled by a question. Have we in music the exact reproduction of the elements of emotional expression enumerated a little while ago? The answer to this is "No." As art must be formally beautiful to be art, the materials it makes use of, whatever they may be, cannot be in their raw state. They have to be idealized, and, moreover, adapted to the peculiar nature of the art. In music, sound has to be changed into tone, indefinite tone progression into definite, irregular rhythm into regular, inarticulate consecution into articulate structure conditioned by the laws of tonality and form. The idealization of the natural expression, the intermingling of form and expression, leads to a something from which arises a difficulty. When the material is, as in this case, living, not dead, speaking, not dumb, the idealization, the intermingling of form and expression, leads to a veiling of the real, to seeing through a glass darkly. But this difficulty exists almost entirely for the intellect, and hardly at all for the feeling soul, that is, for the organ of divination. From this idealization of the living materials, from the intermingling of form and expression, springs all the intellectual strife between the formalists and the idealists, and from it, too, spring all the doubts of the neutrals, whom innumerable symptoms seem to show to be at heart all at one.

If you ask me for proofs of the expressiveness of music, I

shall point first to the thorough belief of the great composers. Disinclined, as musicians generally are, to give explanations of their art—disinclined because inexpert—we have, nevertheless, innumerable sayings and declarations of theirs that vindicate the expressiveness of music. Among those who have thus spoken are Gluck, Beethoven, Mendelssohn, Schumann, Hiller, Hauptmann, Wagner, Liszt, Rubinstein, Lesueur, Berlioz, and Saint-Saens. Another proof is the agreement of the musical public with the composers, the former finding in the music what the latter think they have laid into it. But mark it is given to comparatively few composers—only to those emotionally and musically endowed—to produce thoroughly expressive music. And mark also, as with readers of poetry, so with hearers of music, not everyone is capable of gauging its depth, width, and height.

A third and most decisive proof is to be obtained by the analysis of the works of the great masters of the art. You will do best to begin with the analysis of vocal works—first of all with accompanied recitatives, and then with arias. You might, for instance, begin with the first accompanied recitative in Mozart's "Don Giovanni," Donna Anna's lament over her father's death. There the words form a commentary on the music, and enable you to see with certainty what the composer intended to express, and to measure the capacity of music to do his bidding.

* * *

Now, supposing you are at last convinced of the expressiveness of music, even then your troubles are not yet ended. There is still a vexatious question lying in wait for you. Can music express everything? No, it cannot. I shall answer the question summarily, and stoutly resist the temptation of going into detail. Music can neither narrate nor reason. It has often been called a language, and rightly so called. But if you had no other language than music for asking a person's name, the direction of the way, the time of day, the amount of an account, or for ordering your meals, you would not get on comfortably in this world, nay, would be in danger of coming to an untimely end by starvation. What is it then that music can express? It can express the emotions, and can express these

better than any other language. However, even of these it cannot express all. There are feelings compounded out of heterogeneous and contradictory elements held together by an intellectual bond which it is not in the power of music to express—such are jealousy, envy, suspicion, etc. In fact, the musical expression ignores the intellectual element in the emotions. On the other hand, it is a mistake to say that emotional expression is indefinite. Mendelssohn is right in maintaining that words are more ambiguous than music, that the meaning of music is unmistakable. What those people who speak about the indefiniteness of music really mean is that the circumstances of the emotions expressed by music are either wholly absent or only vaguely indicated by the depicting of external sounds, movements, colors, and light and shade, either directly or analogically. Through the emotions and through the picturing of external things, music can, however, also act in a variety of ways on the imagination.

If we remember that on meeting with the expression of an emotion we not only understand it, but also at the same time more or less experience it ourselves sympathetically, it is self-evident that the goodness or the badness of the emotion we are made to experience is by no means an indifferent matter. The repeated stirring up of noble emotions cannot but have a strengthening and purifying influence on the moral character, and the repeated stirring up of ignoble emotions a weakening and vitiating influence. It is likewise self-evident that, be the influence of the æsthetic side of music on the manners and morals ever so great, the influence of the ethic side must be greater, at least on the morals if not on the manners—it must be more direct, more powerful, and more penetrating.

Seeing how important a part music can play in education, it behooves all concerned and interested in the work, especially teachers of music, to see that music really plays the part it can play. Mere mechanical drilling in the technics of the art, and even a more artistic, but unintelligent and promiscuous, cultivation of it, do little for the mind and heart of the student. It is therefore incumbent on the teacher that he should constantly, from first to last, keep in mind the æsthetic and ethic qualities and powers of music, and accordingly form his methods of

teaching, and choose the works to be studied by the pupils.

Let us see what are the most important matters that have to be attended to by the teacher of music who wishes to fulfill the duties of his calling.

The training of the ear is of course an indispensable condition, for on the capacity of distinguishing pitch and time relations and qualities of tone depends the successful cultivation of the art. The æsthetic education demands the development of the sense of beauty with regard to tone, melody, harmony, rhythm, and form. Instead of being left to itself this sense ought to be carefully nurtured. Unconscious growth does not achieve the best possible results. The pupil should not only learn to feel the beauty dimly, but also to see it clearly. Hence example and explanation must go hand in hand. The pointing out should begin with the beauty of tone, the appreciation and production of which is fundamental in the æsthetic development, and should be continued with the beauty of melody, rhythm, form, and harmony. In order to remove the impediments to smooth and steady progress it is necessary to set out from the simple and only gradually advance to the more and more complex. The teacher has to draw the attention of the pupil to the beauty of the several constituents of music, especially to that of form, which is less easily perceived and understood than tone, melody, rhythm, and perhaps harmony.

* * *

In the ethic education, too, the pupil should not be left without guidance from his teacher. The latter ought to point out the ethic characteristics of the compositions studied, and give into the pupil's hands only such music as is suitable to his age and temperament. In what I am going to say now I am convinced that I offer sound advice to teachers. Do not give to a child music that demands a grown-up person's intellect and emotional experiences; for instance, most of Beethoven and Chopin. Avoid everything vulgar, weak, unwholesome, and vicious. Erotic compositions, such as Liszt's "Mephisto" Waltz, and much in Wagner's operas, such as the "Venusberg" music and the love scenes in "Tristan and Isolde," have a baneful influence. A music teacher of long and wide experience, a good observer, told me that he had found Chopin's and Jen-

sen's music quicken amateness in young people. Effeminate, languid music has certainly a relaxing effect. Too much of Spohr's ultra-sentimental though noble music, and too much of Chopin's to a large extent morbid though refined music, cannot but have a deleterious effect. If, on the other hand, you make your choice wisely, you will be able to inculcate into your pupils purity, tenderness, firmness, and other moral qualities. A great deal, however, that must be altogether withheld from a child, or administered to him in very small doses, may be enjoyed in moderation by a man. But let us distinguish between occasional and habitual indulgence. Habitual and exclusive indulgence in Spohr, in Chopin, and in Wagner, makes a moral wreck of a man. It requires a strong constitution or strong antidotes to escape the natural results of such indulgence.

I foresee the objections that will be raised against my propositions. Many will say, "Your facts and your reasoning seem correct, and almost convince us; but in looking around us we fail to discover the signs that would confirm your theory. We have not been able to find that the teaching of music improves, as a rule, people's manners and morals. We have not been able to find that musicians are, in these respects, superior to other people, as they ought to be, seeing how much more they study and cultivate the art." These objections are not so formidable as they appear. My answer is this: Music, to have the power claimed for it, must be taught and cultivated properly. Now, my experience has convinced me that there is hardly any proper teaching of music, and an immense deal of miscultivation. As to musicians, they are, like all specialists, abnormal. Only a harmoniously developed man is a full and normal man. He who develops solely or chiefly a part of himself is a cripple, be he ever so athletic in that part. It is for this reason that Aristotle says: "The right measure will be attained if students of music stop short of the arts which are practiced in professional contests."

Now, a few words in conclusion. What Plato says of good or bad dances and songs—namely, that they have the same effect on a man as bad company—applies equally to music. Noble music induces and strengthens nobleness, vulgar music

vulgarity, pure music purity, voluptuous music voluptuousness, vigorous music vigor, languid music languor, and so on. Our highly developed modern music is a wondrously subtle and powerful instrument of enormous range, which, with the greatest ease, can cause our souls to undergo an infinitude of changes, and in consequence of this can influence in an infinitude of ways our manners and characters. This being so, it is clearly the duty of parents, of guardians, of teachers, and last, but not least, of the State, to make the utmost use of this powerful instrument.

OPERATIC CRITICISM BY EXPERTS.

A NEW VERSION OF DOING AS ONE WOULD BE DONE BY.

BY EGBERT SWAYNE.

During the Grau opera Hearst's Chicago American distinguished itself and set a new pace for the attitude of members of the same opera company towards each other. This attitude, as everybody knows, is traditionally that of spoiled children, each afraid lest the other get the jam a little thicker, or a trifle sweeter than he. Whoever will dig up Max Maretzek's "Crotchets and Quavers" will find a lot of light upon this branch of sociology. It is not necessary to go so far back; the older Chicago readers will remember the fracas which the sweet-tempered Minnie Hauk used to have with Marie Rose about dressing-rooms. Christine Nilsson escaped this kind of thing in Chicago, but it was merely because her temper was so well known that no other member of the company had the courage to stir it up intentionally. No! The normal attitude of singers in the same voice and same company is that of wondering how it happens that the public manages to stand the others in 'so important roles. But, as I say, the Chicago American has changed all that. It had the brilliant idea of obtaining from the principal singers on their off nights so-called "criticisms" upon the performance. The results were memorable for sweetness and light. Here for once was operatic criticism as "she should be wrote." We will begin with Wagner's "Walkuere" which began with a disappointment, Mme. Eames having found herself too much indisposed to sing, just as the curtain was about to go up, and Mme. Reuss-Belce "consented" to take the part as quickly as she could hustle herself into the costumes. And this is the way it struck Mme. Sembrich, who happened to be the newspaper star of the evening. She says:

"To me Wagner is almost a religion, and none of his operas is more appealing or more full of pregnant meaning than 'Die Walkuere.' No matter how often one hears it, new beauties constantly confront the listener and new meanings constantly arise.

"I have never heard a better performance than that last

night. Indeed, I have never before heard such a capable one. Wagner always is an inspiration to the artist, and last night the singers seemed imbued with his mighty spirit.

"It is a pleasure to me to compliment my sister artist, Mme. Reuss-Belce, that her splendid singing was a mighty factor in the evening's success. When one stops to consider the difficulties under which Mme. Reuss-Belce labored, her feat is all the more wonderful. With but an hour's notice she assumed one of the most difficult roles in all opera and sang it with superb effect. I thought that in the second act she reached a magnificent height—her acting, pathetic and wistful, and her singing, true and sure, were nothing less than great. Too much praise cannot be given her.

"As usual the orchestra was superb. Mr. Damrosch has certainly a wonderful gift. I do not believe that any one can better lead the music of Wagner. No one at least can direct his music in a manner which is at once so scholarly and so illuminative. America may well be proud of Mr. Damrosch.

"As for the various artists—I scarcely know where to begin to praise them. The art of each was so perfect and they were all in such splendid voice that one would like to shout for them all at once. Mme. Ternina's Brunhilde was superb. Majestic in mien and voice, she wandered across the background of storm and stress with a mighty power. I never heard her sing better nor act with more strength and purpose. In her scenes with Wotan she was nothing short of wonderful.

"It is always an education to hear Van Dyck sing Wagner. He understands him so fully and he interprets him so clearly.

"I know of no artist who brings the meaning of the music more clearly to the hearer's mind. His Siegmund is one of his best performances, and he sang Siegmund in his best voice last night. His acting, too, is impressive and powerful. His picturesque appearance adds greatly to his success in the part.

"Van Rooy sings Wotan with the true Wagnerian appreciation and force. His voice is magnificent and he uses it with fine intelligence. He shows strongly his love of Wagner in his delicate handling of a very difficult part and acts it with fire, force and feeling.

"As Fricka and Waltraute, Mme. Schumann-Heink sang

exquisitely, and again showed how splendid are her dramatic powers. Every scene in which she appeared was carried along with a whirlwind of temperament.

"The rest were all equal to those I have mentioned. All sang with spirit and enthusiasm. It was delightful to sit in an audience so cultured and so intelligent. I have never seen Wagner received more sympathetically. I bespeak a great musical future for Chicago.

"All in all, it was a night not soon to be forgotten and I shall treasure it long in memory."

By way of compensating the charming singer for all this forgetfulness of self, her portrait appears with a delightful little biographical appreciation in a column parallel to the criticism.

"SIEGFRIED."

Then comes Mr. Emilio de Marchi, who testifies concerning Wagner's "Siegfried:"

"It was a wonderful performance of a wonderful opera. I do not believe a **better** performance, all things considered, of Wagner's mighty work has ever been given. At all events, I am quite certain that I have never seen a better one.

"The orchestra, under the superb direction of Mr. Walter Damrosch, seemed fairly inspired. Mr. Damrosch leads with an immense amount of sympathy and understanding. Besides this his personality seems to pervade the entire orchestra until they all are one with him.

Nor in the orchestra alone is this noticeable. The performers apparently imbibe inspiration from the leader's subtle presence and fairly surpass themselves.

"To my mind the honors of the performance fell to M. Reiss. His impersonation of Mime was nothing less than marvelous. I do not believe he has an equal in the part. His singing was splendid and his acting exceptional. Nor while singing did he forget he was acting—a too common fault.

"M. Dippel, suffering with a severe hoarseness, sang Siegfried with splendid effect. Laboring as he was under illness and pain, he seemed to rise above the torments of physical pain and float aloft upon the glorious wings of song.

"Van Rooy as Der Wanderer again brought his magnifi-

cent voice and scholarly knowledge of Wagner to attention. In the fine scene with Erda his splendid voice was heard to advantage and throughout his performance was in the best traditions of the great composer. Van Rooy's performances are always illuminations as well as impersonations—a wonderfully difficult art—and done with no seeming effort. He is surely a great disciple.

"Madame Ternina was, as she always seems to be, in perfect singing voice and carried the audience off their feet with her superb singing. She is a great and wonderful artist.

"It was very interesting to observe the intelligence with which this difficult work was received by the audience. Not even in Germany could finer discrimination be shown."

Better than all, Mr. Walter Damrosch, who conducted the performance in question, also appears in a few remarks. He says:

"I do not know that it is hardly proper for a performer to criticise a performance in which he is engaged. Were there anything to criticise, indeed, I believe that it would be rather impertinent, but for myself, I would observe nothing but excellence. Indeed, I believe that I have never seen a performance which went more smoothly. Seldom in New York do we have a performance upon which fortunes smiles so kindly. From beginning to end everything seemed felicitous in the extreme and the performance was certainly an able tribute to the great master.

"The singers all seemed imbued with great enthusiasm. I have never heard Mme. Ternina in better voice. She is truly a magnificent artist and when she opens her mouth to sing it seems like the flow of liquid gold. Moreover, she sings with marked and acute intelligence and her performance from the acting standpoint was simply superb.

"M. Reiss as Mime also was remarkable. His performance of the crafty, treacherous dwarf was a superb impersonation. Every move, every gesture, portrayed the cruel cunning of the character. In his singing also he managed to instil to a remarkable extent the character of Mime. There was a weird, uncanny note in it which was splendidly done and produced a marked effect."

"Van Rooy as Der Wanderer was scholarly, as he always is. He has set for himself a very high standard and seems never to fall below it. His work is uniformly fine. No singer understands Wagner better than this great artist and none sing him more feelingly nor truly.

"M. Dippel sang the difficult role of Siegfried while suffering from illness, and he sang it very effectively indeed. It was a remarkable effort when one considers how much pain it must have caused him.

"Space does not permit the mention of the rest of the cast, but all were excellent, as was the scenic setting. The dragon was the best I have ever seen.

"It has been a delight to me to observe with what enthusiasm Wagner has been received here in Chicago. It is certainly highly creditable to the taste and musical judgment of this great city."

Both these critics were admirably "taken care of" by the American. It mentions De Marchi as "the foremost Italian tenor," and Walter Damrosch as "the foremost disciple of Wagner in America"—a form of appreciation which has the great merit of avoiding the too vital question whether Mr. Damrosch is in reality so good a conductor as these notices say—a point upon which many leading musicians would not care to be quoted.

The "Siegfried" affair was a star number for the American, for Mme. Calve also appears in role as critic, and this is what she said:

"For the first time last night I witnessed a performance of 'Siegfried' in this country. Previously I had never seen it given except in Beyreuth, so last night's experience was almost a novelty.

"Personally I have never sung in any of Wagner's operas. Because of that it is probable I cannot appreciate them so thoroughly as those who have. Indeed, I am quite sure I do not, although I quite realize that they are more than art—almost religion.

"Nevertheless, after having confessed my ignorance, I am ready to declare that last night's performance was quite equal to the one I saw in the great composer's own theater and to

state my belief that it could not have been surpassed. When you reach perfection you are at the highest point, and it seemed to me that last night's offering was as near perfection as human beings can arrive.

"For the orchestra, under Mr. Damrosch's leading, one cannot even find words to express one's admiration for his wonderfully sympathetic and appreciative work to the singers, and even the scenery—everything worked toward one final goal in harmony.

"Ternina, to my mind, is simply a wonderful artiste. I love to hear her sing of love, to watch her acting, so full of enthusiasm and impetuous fire. Her art to me is beautiful, and not the least attractive portion of it is its seeming absence of effort. I thought I had never heard her sing so well as she did last night.

"M. Dippel really performed an extraordinary feat. Suffering severely from hoarseness, he sang the difficult role of Siegfried with fire and enthusiasm and concealed his illness bravely.

"M. Reiss as Mime was wonderful. His uncanny appearance and the wierd tones of his singing struck me with great force.

"Van Rooy sang *Der Wanderer* better than I had heard it sung before. He is surely a very great artist, an actor of ability whose voice is wonderful.

"When one stops to think about it, it certainly was something to grow enthusiastic over. I do not believe that any one whose privilege it was to be present will soon forget it."

Naturally the portrait gallery of this issue was a trifle crowded, since three critics were to be "taken care of" in one morning. But the American did it handsomely, characterizing Calve as "divine," "magical," etc.

MOZART'S "MAGIC FLUTE."

Nor was our own Emma Eames, the statuesque American prima donna, forgotten. She had her innings in an opportunity to write concerning the second performance of Mozart's "Magic Flute," in which she herself took the role of Pamina. She said:

"The circus has come to town, and I am going to use a circus expression to define last night's opera—it was a regular three-ring affair. Mr. Grau certainly deserves the greatest credit for reviving "The Magic Flute" and reviving it in the splendid manner that he has done. But Mr. Grau could not furnish the audience. It remained for Chicago to do that, and what an audience it was. Never in my life have I sung to one more intelligent and sympathetic. The great crowd seemed in perfect harmony with the music and seemed to understand it perfectly.

"There is much music in 'The Magic Flute' that is very quiet and without show and one must have knowledge to appreciate it. The audience seemed to grasp it perfectly last night and to seize the delicate points with unfailing accuracy. This in such an immense throng as was present last evening is little less than wonderful.

"As for the performance, I was enthusiastic over it. Personally, I believe it was the best one we have given since the opera was revived. The enthusiasm of those who came to see fairly infused all of us who were singing for them. I thought I had never heard Madame Sembrich sing in better voice. The wonderful notes rolled out with almost barbaric richness and thrilled me through and through. What a wonderful artist Madame Sembrich.

"Dippel sang Tamino with splendid feeling and Campanari really gave a superb performance as Papageno. He is a splendid buffo—and they are not common nowadays—besides having one of the most beautiful barytone voices to which I have ever listened.

"Edouard de Reszke sang Sarastro with all the great volume of his mighty voice, and with the tender feeling and haunting pathos which he seems able to instill in it and which I have never heard from any other basso.

"All the others were splendid. Indeed, you could not say one was better than the other. All seemed perfect, and Mr. Damrosch certainly did conduct superbly.

"I would like to say a word of thanks for the way I was received and treated by the audience. They were more than kind. I have felt keenly at having to disappoint two audiences

and to have them welcome me back so cordially was delightful. I shall always love Chicago."

As usual the American introduced her as "the greatest American prima donna who has ever lived"—an amplitude which ought certainly to be gratifying to Mme. Eames' friends, even though the point might be contested by Nordica, Patti, if she chose to make a point of her New York life, and others. But Mme. Eames is certainly a beautiful singer, and if it needs this kind of superlative to do her justice, why let her have it, I say. It costs little.

And then came Campanari, who had the role of Papageno in the opera, a fact which gives his criticism the force of a testimony from an expert. He says:

"I am very fond of 'The Magic Flute.' It has about it something that appeals to me very much. There is no opera in which it is a greater pleasure to sing. Mozart's music is so pure and clear and ringing. Primitive it may perhaps be by a strict construction, but at the base it is true and beautiful and fine, and never has he shown himself to better advantage than in 'The Magic Flute.'

"When it is sung—as it was sung last night—by a superb cast of singers, it is certainly a musical feast. Madame Sembrich's solo in the second act is one of the most remarkable exhibitions of the singing of florid music that I have ever heard. If there is any one in the world who can sing that aria as Madame Sembrich sings it I certainly have never heard her.

"Your own beautiful American, Emma Eames, despite her previous indisposition, seemed in perfect voice last night. She is required to sing music in which there can be no display, but which is greatly subdued. This is rather a difficult performance, but Madame Eames easily achieved it, and sang with the wonderful art that conceals art. Her performance made a very great impression upon me, and I was very glad to see how enthusiastically the audience appreciated it.

"To Madame Camille Seygard is due any amount of applause. She really accomplished a most difficult and exhausting feat, appearing as one of the three ladies and later as Papageno. Yet her performance of the latter did not seem lacking in the least in enthusiasm, and was played with vigor and life and sung delightfully.

"The Sarastro of Edouard de Reszke is certainly a beautiful performance. There is about it the splendid dignity inherent in the part, and he sings it superbly. I think it one of the best things he does.

"Dippel as Tamino is at his best. He changes from Wagner to Mozart without seeming effort, and it is no light task you may be sure. From Siegfried to Tamino is almost from A to Z, yet Dippel seems alike at home in either. He assuredly deserves all praise, as do all the rest of the performers, whom I wish I had the space to praise.

"Mr. Damrosch led with all his wonderful sympathy and magnetism and did much to make the performance a notable one."

"RHEINGOLD."

Wagner's "Rheingold" was reviewed by Alvarez, who is introduced as "the foremost tenor in the world"—softly, my brethren, you may be inviting trouble! Mr. Alvarez in reality wrote the best article of the lot—if he did write it, and I do not know that he did not. He said:

"It was magnificent!

"It was superb!

"For the second time in my life I heard the prelude—the beginning of Wagner's greatest effort—and hearing it I bare my head and whisper, 'Master.'

"The first time that I heard 'Das Rheingold' was in Dresden some years ago. It was performed by an inferior company, and ah! how different to the performance last night. The work of a beginner compared to the masterpiece of a great artist. A chromo to a Rembrandt. For the performers last night seemed imbued—almost inspired—with the genius of Wagner. Not even in Beyreuth, in my opinion, could a performance be seen which would more clearly express, perhaps I should say interpret, the marvelous music of this mighty mind.

"In 'Das Rheingold' Richard Wagner is at his best. Nowhere else is his music more pregnant with meaning nor more full of mighty rhythm than in this splendid creation. From the wonderful music of the mighty Rhine, as it flows upon its way to mingle with the sea, to the bleak wind which blows upon

the lonely mountain tops, from love to hate, from hate to self-sacrifice, noble and pure, he portrays all the world's moods and all the moods of the heart.

LIKE AN ENCHANTED LAND.

"As I sat in the vast audience last night, it seemed almost that I had entered an enchanted land and was like they that dream.

"It was all seeming, an illusion, but this is the goal of every art, and once completed the highest point is attained.

"It was not to Richard Wagner alone that the credit was due, however, but in a measure to the magnificent rendition the singers offered last night. It was illuminative in the highest sense, as was the superb work of Mr. Walter Damrosch, who led the orchestra. I doubt very much if in all the world of music there is one who can lead for Wagnerian music with such perfect understanding and precision.

"Oddly enough, another American, to my mind, carried off the honors of the performance. The singing and acting of Mr. David Bispham was almost more than remarkable. Vocally, he seemed somewhat hampered for a time by physical ailments, but he rose supreme above this handicap and sang magnificently. A word must be said, also, regarding his acting. Always intelligent, last night he fairly surpassed himself and offered a characterization which was really wonderful. His performance was truly striking as an illustration of how great an effect expression may convey in grand opera. In my opinion this is something which seems absolutely unintelligible to most of the great singers.

"Von Rooy sang Wotan—more, he was Wotan. His voice is broad and free, and he uses it with the greatest judgment. With Mr. Bispham he shared the histrionic honors and proved himself an artist true and pure.

WOMEN SINGERS MAGNIFICENT.

"Mmes. Schumann-Heink, Fritzi Scheff and Carrie Bridewell sang the song of the Rheingold, that massive magnificent work, superbly. It is one of the most fascinating bits of melody in all music, and rendered as it was last night it approaches the sublime.

"My distinguished colleague, Van Dyck, as Loge, sang with earnestness and power. Equally good were the performances of Mmes. Reuss-Belce, who is at home in the music of Wagner, Marilly and the three ladies I have previously mentioned. Mr. Muhlmann, Mr. Blass and all the rest of the cast deserve great praise.

"It was a performance notable in the extreme. It was an event long to be remembered, and I shall think of it with pleasure always."

When a meeting has reached a very high pitch of sympathetic tenderness and feeling there is nothing for it but to sing a well-chosen hymn and dismiss it. This let us now do:

"Behold how pleasant 'tis to see
Brethren dwell in unitee."

RICHARD STRAUSS.

FROM THE FRENCH OF M. MARNOLD.

(Continued.)

From one end to the other of this work ("Guntram") the author never ceases to put in play the strife of noble thoughts and sentiments against brute force. After the defeat of the latter, renunciation in its turn triumphs over the seductions of love. The intrigue is practically nothing, the action rudimentary, almost simple, naive; the dramatic interest is feeble. The personages who perform before us are nothing more than symbols, phantoms; their sole reason of existing is to personify ideas, sentiments, deeds. It is almost a philosophical tragedy which is unrolled before us; at least a psychological tragedy, in the utmost meaning of the term. It is entirely due to the conflict of the most intimate sentiments, the most subtle in delicacy, that towards the close of his work M. Strauss succeeds in awakening in us the emotion which it ought to create. Through the somewhat dense atmosphere of austere idealism which envelops them, the heroes appear to us as vaguely immaterial forms. Even if the title page of the work had not informed us of the fact, we might have divined that here the musician is at the same time the creator of the drama and the poet.

Practically, this immateriality of the personages, the secondary importance of the environment, and the incidents of the play, are conditions particularly favorable to the activity of this *pure music*, toward which Mr. Strauss is invincibly drawn by his natural genius. So, from the first to the last page, it is impossible to point out a single measure betraying a descriptive or picturesque preoccupation. Except when he is tempted to break over the bounds beyond which he is not entirely himself, or to express vainly by himself alone the sentiments which the poetry has already sufficiently defined, the art of sound here finds itself upon a high plane, proper to its most luxurious amplification. Imparting to the poetry the cast of symbolism of its myriad hued tonalities, expressing by the aid

RICHARD STRAUSS.

of its multiple rhythms the tumultuous or caressing movements, the dynamic variations of expression in sentiments already announced, it is able nevertheless to preserve its entire personality and tenderness towards this beautiful specialty which is its real object.

In taking up the tone-poem, "Thus Spake Zarathustra," which the author himself conducted before the French public, at one of the concerts of the Lamoureux series, we found ourselves in the presence of an entirely different spectacle.

The idea of finding in the extraordinary work of Nietzsche the material of a grandiose musical composition, indicates in Mr. Strauss a cultivated mind, open to the most elevated and rarest phases of human thought. But he takes care to advertise in advance that he means to carry on the work in his own fashion. "Thus Spake Zarathustra *liberally interpreted from Nietzsche*," such is the complete title of this tone-poem.

As I have already remarked above, these words alone, together with the names of a half-dozen of fragments, chosen at will from his fancy, are the sole official indications which we possess from the author himself of his intentions as composer. But it is very difficult to believe him entirely irresponsible for the summary of program distributed in the hall, for facilitating understanding, when he himself directs; and after having read this program, one cannot deny Mr. Strauss' discretion in having advised us before that it is a "free translation" which he intends. The liberties which he indulges are so grave that it is hardly too much to say that between the "Zarathustra" of Mr. Strauss and that of Nietzsche, there is little in common beyond the name.

Even while this is not the proper place, I cannot omit to point out that the author of the notice is incorrect, in the literal sense of the word, in qualifying the spiritual state of Nietzsche is that of pessimism, of contemning the olden tables of values, and in the midst of their debris of dreaming incessantly of creating new things, the eyes always fixed upon the ideal, the superhuman. It is quite possible that Mr. Strauss himself did not collaborate in this inexactitude, and I do not think he need share any of this undesirable responsibility. His case is different, and sufficiently serious already, if it is to his

imagination we owe the mystical-romantic *scenario* which forms the program, so long and "not too definite," which is expected to guide us through the meanderings of his musical inspiration.

The fancy of extracting from the immense the least understandable creation of Nietzsche certain titles of chapters, and of making them the pretexts for elaborating a little dramatic history, where we see Man (with a large M), in his relations with Nature, Religion, Science, Desire, Laughter, and Dance, is at least singular when found in an admirer of this audacious philosopher. In sketching the *Mignon* and *Faust* of Goethe, Messrs. Ambroise Thomas and Gounod had at least the excuse of not being their own librettists; in other respects, also, their aspirations were very different from those of Mr. Strauss. Be this as it may, it is this vague and rambling explanation, very like those which Richard Wagner had the fashion of offering for illustrating the symphonies and other works of pure music by Beethoven, which is here given us, with the approbation of the author, to aid us in following the development of his thoughts. Obscure and attenuated as they seem, the commentary is none the less very useful, even necessary, for elucidating certain strangenesses, veritable musical rebuses, which at first examination of the score leave the reader like one in a dream.

It ought to be stated right here that in this case, more strictly than in any of his earlier works, Mr. Strauss follows step by step the poetic program which he has outlined. It may give him an innocent pleasure to call his work a musical poem, or a poem of sounds, but it is none the less simply a symphonic poem, which is dramatic, descriptive and picturesque. Never before, from this point of view, has Strauss gone so far. It is in the indications of the program that it is necessary to search for almost exclusively for the logic and reason of the music.

In this we discover the cause of a disconcerting phenomenon which seems inexplicable in such a musician as Mr. Strauss. I mean the perpetual succession of tonalities in C and B, which in major or minor mode, and despite certain passages of modulation, form almost alone the tonal basis of the entire com-

position. Nevertheless we are not completely edified. Thanks to the feeble lantern light of the explanatory notice, we see quite clearly that there is something, but we cannot quite make it out. Is it possible that Mr. Strauss desired, through the association of tonalities so remote and foreign the one to the other, to mark the contrast between the immobility of Nature and Man floating adrift? Did he mean to apply the character "leading," which the tone B has towards the tonic C to symbolize the grand homesickness, the great Desire ("of knowing," adds the stupefying gloss which he has added to Nietzsche's)?

The Byzantine quality of the interrogations enables us to touch the delicate point of the new proceeding inaugurated by Mr. Strauss. It is certain that each tonality possesses a physiognomy of its own, a particular color, the symbolism of which might be utilized by the musician for the translation of determinate sentiments precisely indicated in advance, into the language of sounds; but the relations of these tonalities among themselves are necessarily subject to implacable laws, which are purely and specifically musical. It is manifest that, in doing violence to these natural laws, ignoring the unavoidable consequences of the harmonics composing the chords, and in choosing the incessant alternation of these two remotely related tonalities as the entire foundation of his tonal edifice, to the exclusion of all other combinations, Mr. Strauss has been subject to extra-musical preoccupations—descriptive or picturesque, despite the immateriality of the objects which he proposes here to paint and describe.

And from this point of view, "Zarathustra" of Mr. Strauss marks a date in the evolution of program music. Never has any musician previously dared to go so far. Berlioz himself, with his orchestral and theatric dramatization, is largely surpassed in this example of the slavery of musical art to strange and foreign demands. In attacking the immutable and constitutive properties of sounds, and in contempt of their affinities and their repulsions, reducing these tonalities to the exclusive role of exterior agents, of means of poetic expression, of personifying ideas or sentiments, Mr. Strauss defiles music in its most intimate essence, even in its very marrow.

Mr. Strauss does not recoil before the most extreme consequences of his errors, one of the most pronounced characteristics of his artistic temperament being a wilfulness almost brutal. "Desire" in the story of Zarathustra "always ascending higher and higher in the azure without end," and the enigma of "Nature" remaining insoluble, Mr. Strauss takes the path of abandoning each one in its turn and ends his work by an obstinate alternation of the two tonalities upon which he has constructed his work. In the very highest regions of the scale of sounds he strikes three times the chord of B major (in a position with the fifth uppermost), three times the bass answers in the very lowest region of pitch with the fundamental C of the theme of "Nature." Musically speaking, the most indulgent qualification which it would be permitted to use concerning this ending is that of "uncouth" (*baroque*).

Amid the details of this work of vast dimensions, we find the peculiarities of the composer illustrated; a marvelous polyphony and an inexhaustible abundance of thematic combinations. To the interest always attaching to such combinations is added occasionally the charm of unexpected transformations, very rare with Mr. Strauss, of rhythm and the melodic outlines of all the themes worked up together in the whirling vortex of the "Danse." These themes themselves, even if wanting in plastic relief, which is generally lacking to the inspirations of Mr. Strauss, are nevertheless sufficiently expressive and characteristic, and lend themselves to ingenious and interesting developments. That of "Nature" throws out majestically its three notes; the tonic, dominant and the octave (do, sol, do) and dominates the entire work. That of "Religion" is harmonious and noble, full of fervor and religious aspiration; it is the sole theme in the entire work which is presented in the key of A flat. If for the motive of "Disgust" the composer had the idea of utilizing the symbolism of the intervals, according to their tonalities, it must be confessed that he has completely succeeded. This theme enters by a descending skip of a diminished fifth, inversion of the "tritone" (that "*diabolus in musica*") and terminates by a fall of an augmented fifth.

Mr. Strauss subjects to the necessities of his poetical pro-

gram even those musical forms which are the most severe and rigid in their specific logic. Wishing to represent Man as interrogating in vain "Science" for discovering the secret of "Life," exploring "without success the whole circle of human knowledge," he represents this research by a curious passage in the style of fugue.

An amplification of the theme of "Nature" is introduced in the key of C; the answers succeed each other without interruption by fifths always ascending, in such a way that after the fifth return of the theme Mr. Strauss comes to the point where by augmentation he presents the theme in the key of B. Upon this large design, the basses, the altos, the bassoons, the clarinets, sketch successively the theme of "Nature" in G, in B flat, D flat, and A flat. At the end of this exposition by augmentation in B, Mr. Strauss finds himself naturally in the dominant, F sharp. He pauses for a moment upon this tonality, the fundamental transforming itself almost immediately into a short pedal, above which the theme of "nature" affirms itself without interruption, in a species of *stretto*, in G, F natural, A, coming finally in B minor to the theme of "Desire" unsatisfied and unappeased, as a result of these experiences so varied, not to say multiplied.

It cannot be denied that the obscurity of "the enigma of nature" and the uncertainty of the conquests of "Science" are marvelously rendered in many places by the vague cacophony which results; but from a musical point of view this part this piece has all the elements of a piece of facetiousness.

There are in "Zarathustra" other passages of the same kind, in which, under the influence of his transcendent program, Mr. Strauss takes—makes us take—his poetic bladders for musical lanterns. Happily there are a number of remarkable parts to compensate us. All the beginning of the work, the exposition of the themes of Nature, Religion, Great Desire, the development of that of the "Joy of the Passions," with its Italian cadences; later the "Convalescent," and at last the "Song of the Dance," testify to the essential faculties of genius. While one might not admire everything, one rests stupefied before the fire of imagination, the originality, ease of workmanship and audacity in thematic combination, which are

shown on almost every page of this extraordinary composition.

The orchestra required in "Zarathustra" is one of the largest ever employed in the concert room. It is composed of thirty-two violins, twelve altos, twelve 'cellos, eight basses, two harps, two small flutes, three large flutes, three oboes, one English horn, one clarinet in E flat, two clarinets and one bass clarinet in B flat, three bassoons, one contra bassoon, six horns, four trumpets, three trombones, two bass tubas, a battery of kettle drums, big drum, cymbals, triangle, etc., a carillon and a big bell in low E. Finally the organ in certain places is asked to add its sweet voice to this formidable ensemble. Mr. Strauss displays in the management of this profusion of sonorities, an art absolutely marvelous.

Cervantes was the next after Nietzsche to furnish Strauss the matter of a new poem. The melancholy figure of "Don Quixote" tempted the musician, and it is by means of a single form specifically musical that he wishes to illustrate the adventures of the Chevalier of Mancha: "Don Quixote (Introduction, Theme Variations and Finale), Fantastic Variations Upon a Theme of Chivalrous Character." Such is the complete title inscribed upon the orchestral score.

The opening of this work is a very long introduction, in the course of which a number of accessory motives are introduced and already copiously combined, according to the usual manner of this composer. At length, in the key of D minor, appears the Theme of Don Quixote, the Knight of the Sorrowful Figure, immediately followed by that of his faithful follower and squire, Sancho Panza, in F major. Outside the names of these two personages there is nowhere, even to the last page of the score, any other indication than at the entrance of each new variation the number which distinguishes it. Should we conclude from this that the desire of Mr. Strauss was to have his work judged from a standpoint purely musical? If this is to be answered in the affirmative, it is necessary to concede at once that his intention was unfortunate.

Rarely has the inspiration of Mr. Strauss shown itself so dull, rarely are his themes more wanting in originality and relief. Despite the always remarkable ingenuity, the thematic combinations here offer no new interest beyond that possessed

by previous works of this musician. There was no need of a new testimony since all know the astonishing facility and technical capacity of Mr. Strauss. Applied to melodies essentially commonplace, as flatly outlined as that of "Dulcinea" dreamed by the knight errant, this capacity becomes distressing. To add to the misfortune, certain notes of this melody recall to our memory the sugary romance of Mignon, by M. Ambroise Thomas, a sin permitted the very young, but demanding nevertheless considerable time in purgatory. Rarely is the tonal palette of Mr. Strauss so poor in modulations. Being always in D major or minor, with certain short escapes into F, it finishes by becoming monotonous. There are towards the middle of the third variation, six lovely sharps, which have no doubt of the pleasure they will give us in transporting us for a few instants into the key of F sharp major; and what good thought traversed the spirit or the heart of the veritable Dulcinea, in the sixth variation, to induce her to choose the key of G for advancing upon her jennet to meet the knight!

The instrumentation itself, habitually interesting in the works of Mr. Strauss, here seems mediocre in quality. Already in "Zarathustra" we have seen the tendency of this composer to an exaggerated division of the bowed instruments. This proceeding he renews in "Don Quixote," and it is moreover, quite in the manner of a *concertante* that the violoncello traverses the entire work. An alto and a violin are often associated with it, which sometimes double in the unison or octave the melody of the wind instruments, and contribute in this manner to minifying the contrast of different timbres, and to give the sonority of the orchestra a uniform tint. Outside of certain picturesque passages, which cannot be explained musically, the instrumentation seems dull, and owing to the necessity of not covering up the instruments treated as solo voices, keeps the volume of sound small; the general effect is that of a death-like greyiness.

If as in many of his other works the program is absent in the orchestral score of "Don Quixote," Mr. Strauss by no means intends to leave us entirely deprived. Already the pianoforte arrangement indicates, with considerably more profusion, the intentions of the author in the several variations.

At the performance of this work at the Lamoureux concerts, under the direction of Mr. Strauss himself, these explanations were reproduced in all their brevity. This was certainly something, but how insufficient for clearing up to unfortunate hearers whose recollections of Don Quixote were nothing but shadows, the particular selection of adventures of the ingenious hidalgo, which in the original work fill seventy-four chapters!

But the conscientious application of German exegesis is not wanting; with our neighbors there is happily no lack to be apprehended of commentators, official or otherwise. A little publication, quite widely circulated the other side of the Rhine, "The Musical Conductor" (*Der Musikfuehrer*), has undertaken the task of supplementing the education of its readers by means of thematic analyses, and others poetic or symbolic, of the most celebrated works. The part dedicated to "Don Quixote" fills twenty-four pages of text; the orchestral score contains eighty. This makes about a page of comment for each twenty measures of music, about one line to a measure.

This little calculation is not in vain when we stop to think. It is not impossible to affirm that the imprudent hearer, unfurnished with this perpetual commentary, will be very much put to it to discover in the music all this which Mr. Arthur Hahn finds there. If the author of this little pamphlet had not in advance received the confidences of the composer, he must be a diviner of enigmas before whom Oedipus would be but a mere child. But the indications which he gives us are so precise, they follow the musical discourse so faithfully, step by step, they clear up and translate so minutely, that one is invincibly tempted to assign the merit of their origin to Mr. Strauss himself, despite the modesty which he employs in order to keep in the shade.

Whoever he may be, this amiable guide divulges first that to the 'cello has been confided the duty of personifying the knight of the sorrowful figure, while the honest Sancho must content himself with an alto. Without pausing to inquire whether there is not perhaps a symbolism concealed between the size of the two instruments and the figures of the two

personages, we have here at least an explanation of the appearance of the double concerto effect, which we have already recognized in many places in the work.

Thanks to the benevolent "Conductor," we are able to penetrate without fear into the labyrinth of the Introduction. After a theme of "an attractive Chivalrous nature," immediately connected to that of "Gallantry," not less chivalrous, a repose upon the tonic is achieved by two cadences whose complicated and foreign elements to that of the final chord attest plainly the "tendency of Don Quixote to erroneous conclusions." An amplification of the first theme shows us next Don Quixote plunged into the troubled "reading of old romances, peopled with paladins, enchanters and noble young ladies." We enter with our hero into this marvelous world. At the first step we run against this unfortunate melody of which I have spoken above, which having to represent Dulcinea, has the duty of defining the "feminine ideal in the days of chivalry." Straightway appears before us a knight (fanfare of trumpets), who is on his way to combat with a giant (tubas and basses). After him comes another personage; he also is a knight (theme 5*a*, horns), but this one is vowed entirely to the service of Women and ensnared in the net of her beauty (theme 5*b*, violin with *umute*) his valor is transformed little by little into an effeminate softness (theme 5*c*, horns and cellos), and he finishes, through force of gallantry by being completely annihilated." He disappears, in effect, in the depths of the orchestra (5*d*, horns and *pizzicati*). These antiques from folios are inexhaustible, there is still a "knight penitent," whose silhouette profiles itself before us, and at length rises very exuberant, a "type of the general knightly energy."

This is too much! "All these images rise pell-mell and take possession of the disordered mind of the unfortunate Don Quixote (rich enlacement of polyphony of themes);—a resolution is born in him (chivalrous theme, No. 1. by augmentation);—a glissando of the harps leads to cruel dissonances; a catastrophe is near. To the strokes of certain furious chords by the whole orchestra, this is accomplished; Don Quixote has lost his reason. The fortissimo of the chivalrous theme and at length the organ point upon the low A mark the irre-

sistible force of his unbreakable determination: "He himself will become a knight errant."

I have no intention of reproducing here the entire twenty-four pages of the musical conductor. What I have already cited is enough to give an idea of its utility. But whoever wishes to seize in all its details the sense of the species of duo for 'cello and alto, which forms a good half of the third variation, "conversation between the knight and his squire," this little interpretation will be indispensable. If I add that at the end of the unfortunate "adventure with a procession of penitents" (fourth variation), two descents of a minor ninth by the tuba and contra bassoon show us that Sancho sleeps and snores; and that the persistent tremolo upon the same note, of the contrabasses, during the "aerial voyage upon an enchanted horse" (seventh variation), signifies that the animal has never quitted the earth, one can form an idea of the puerility of the system here pursued by Mr. Strauss. I have spoken above of pantomime; an addition of this kind would be perhaps the only means by which this could be made intelligible to a musician.

Mr. Strauss seems to have appreciated the melancholy irony of Cervantes and to have set himself to express it with delicacy and spirit. From this point of view his work is paved with good intentions. It is difficult to go farther than he in the wholly congenial art of putting dots upon all the i's. He had offered already in his "Quips of 'Till Eulenspiegel," his first attempt at the introduction of the element of the comic into symphony. This work was long and not very funny, despite the promises of the program. How far was all this from the malicious smile of Beethoven in throwing the three notes of an old bassoonist into the midst of the Scherzo of the Pastoral Symphony!

In general the whims of Mr. Strauss are not altogether discreet. He spreads himself out with complaisance, and ceases without precaution. Thus it often happens to him to fall down quite heavily at the end.

The fine Castilian raillery seems to suffer from contact with his artificial ways. The art of sounds is no longer respected. If it was unpleasant to hear the trumpets and trom-

bones of "Zarathustra," which sound out so nobly the theme of Nature, reduced by Mr. Strauss in 'Till Eulenspiegel to the role of bleating sheep, we experience here an impression still more painful at hearing such music; as this from such a composer as he is at his best. Don Quixote seems to me, so far, the most deplorable musical blunder of Mr. Strauss.

(To be Concluded.)

THE REFORM OF CHURCH MUSIC.

BY PROF. L. M. GIMMESTAD.

The urgent call made in the March number of "Music" by Prof. Locke Davies of Yale University for a reform of church music in Protestant congregations in this country is in many respects a scholarly presentation of a very important subject. The denominations he had in mind while writing his article will certainly do well in taking to heart his criticism and in following his advice. Never was criticism more just, nor advice more wholesome. Reading his treatise, however, I got the impression that, in his opinion, nearly all the Protestant congregations in America are alike depraved in their musical taste; that all of them are more or less corrupted by the "rousing, but jerky medley;" and that, at the time of the Reformation, all Protestants severed "the historic continuity of the style of church music." If my impression of his opinions is correct, the following remarks will not seem uncalled for: In the first place, the term "Protestant" embraces much more than Prof. Davies seems to be aware of. At the time of the Reformation, the leading representatives of radicalism were Calvin and Zwingli; those of conservatism, Luther and Melancthon. Both parties, however, were Protestants. The dominant tendencies of the leaders of the two Protestant parties have been transmitted to their respective adherents for nearly four hundred years. This fact must not be overlooked in our criticism of the attitude of the Protestant communions over against the different styles of church music. Anyone who will take the trouble of reading the Augsburg Confession will find that the Wittenberg theologians and their adherents, wished to retain the classical church music of the preceding centuries. And collections of chorals sung by the Lutheran congregations of the sixteenth century show that the conservative principles announced in 1530 by that wing of the Protestant church were carefully carried out. Hence, if we are looking for classical models of church music, we naturally turn to Germany. There the conservative forces have clung

to the masterpieces of the past, and have also produced masterpieces of their own. Where, in the realm of ecclesiastical music, can be found anything more sublime than the melody of the battle hymn of the Reformation, "A mighty fortress is our God," or anything of statelier grandeur than P. Nicolai's queen of melodies, "Awake, awake, for night is flying." But these and hundreds of other melodies of scarcely inferior merit, melodies that have the "chief elements of religious power, reverence, dignity and emotional elevation," have been sung, and are sung to-day, by thousands of Lutheran congregations in Germany, in the Scandinavian countries, and in the United States. In this country alone the Lutheran synods number about two millions of communicant members. They are Protestants that have *not* lost their admiration and love of classical church music. Among the Germans are found the "Dresdener Gesangbuch," or similar collections; and among the Scandinavians those of Hoff, Berggreen, Lindeman, and last, but of perhaps greatest future use, "Christian Hymns with Music," published by Lutheran Publishing House, Decorah, Iowa. When, therefore, Prof. Davies finds that there is no hope of improvement in Protestant church music, but in the possibility of composers relinquishing the commercial standard and allowing consecrated inspiration to create higher styles, the prospect is made more cheerless than circumstances necessitate. Hundreds of Protestant congregations in our midst possess the treasures that every lover of classical music will appreciate; and—sung by the congregations, not only by the choirs—they find that this class of music in no way prevents them from reaching "the great unwashed throng." On the other hand, statistical tables show that the growth of the Lutheran church compares very favorably with that of any other denomination. This fact should dispel fear from the minds of such as are apprehensive of giving up the Sankey style of music for something more classical. The choral music, then, of the Lutheran wing of the Protestant church has been found to give the true ring. Embodying the principles of classical art, awakening the deep religious feelings of the soul, it has stood the test of time, and met with a grand and lasting popularity.

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PIANO TECHNIQS: A FEW SUGGESTIONS.

BY WILSON G. SMITH.

It is a pretty hard thing to impress one's ideas of technic upon contemporary minds without the prestige of a great name either as executant or pedagogue, but the success many of my technical studies have met with has been encouraging. You know that I am one of those who believe that technic is as much a mental process as a physical—perhaps more.

There is too much pure mechanism in our art, and not enough stress put upon mental concepts and psychic development. My own teaching has justified me in believing that the best results are obtained by a system that presupposes a mental equipment in the pupil, before the fingers are mounted upon the technical pedestal. When I wrote my technical exercises I adopted this as my creed, and wrote them so that they could be utilized for finger development and all shades of touch, phrasing, and dynamic proportions. I wish that I could give you personally my ideas upon their use, for I do not believe that one teacher in a hundred uses them as I would. I once wrote a little exposition of them and will see if I cannot find a copy to send you. In it I tried to exploit my own theory of their use, but you know how hard that is, besides I have learned much since that time.

I have had several pupils play for Mme. Zeisler and Mr. Sherwood, and they have been greatly pleased with the results of my theories. Indeed, Mme. Zeisler was so impressed with one young miss (16 years of age) that she gave her personal letters when she went to Berlin. We expect unusual artistic results from her. She has the making of a great artist, and from what I can learn from Berlin she is making wonderful progress.

I merely mention this to explain why I think that I am not far away from the truth when I say that mind, before fingers, hands and arms, must do the work. We have plenty of pianists a la pianola now; what art most needs are pianists

who play mentally and temperamentally rather than purely technically. What does it profit art if a man has a perfect technic without the soul of art. I thoroughly believe that to make artists one must foster and strengthen whatever of individuality a pupil possess rather than try to make them miniaures of one's self. The one makes thinking musicians—the other pure mechanics and imitators.

It is not so much the *process* of tone production as it is the *results*. Artistic results are not the product of infallible rules, but more the product of artistic intuition. Psychology is far more important than the mechanical aspects of our art.

I never could see any sense in practicing technic in a perfunctory manner for purely muscular development, and I always impress pupils that it is more important to evidence soul and feeling in their technic than in a composition embodying phases of the emotions.

What are chords, scales, arpeggios but the medium of expression? And if a pupil can put expression into them from a purely technical standpoint it is not so difficult a task to enter into the emotional condition of the composer when interpreting his music.

But all of this is what you know too well already. How many of the teaching profession know and preach it? Mighty few.

There are certain methods of producing certain results, but how do the results of the method differ? According to the mental qualities of the student. The only way to equalize matters is to place method of mental concept ahead and above technical means, and the thinking faculties of the student will attend to the technical part.

I see in re-reading your letter you speak of "hammer" stroke, etc. I will briefly remark that I discarded years ago the "hammer" or "percussive stroke," and use only the pressure touch, a sort of down pulling with the finger and hand, using to an extent the forearm (free and supple). The same attack is utilized as one sees used by a cellist in making the vibrato, although not so much action is needed. The idea is to impress the student with the necessity of drawing the tone rather than forcing it from the instrument. Finger, arm and

shoulder pressure are all useful to produce the varied dynamic qualities of tone. A singing tone is the great essential point in piano playing. First, however, the student must have a preconception of the tone required and then modify the means till it is produced. In staccato playing I use the "caressing" stroke made by a free action of fingers, wrist and forearm. The old-fashioned up and down finger action is obsolete, and to my thinking inartistic.

So long as the hand and arm action is free from rigidity I do not care how much is used so it does not flavor of affectation. That which is the most graceful and free from constraint is to my mind the best. I advocate the same freedom of wrist and arm movement in octave playing, producing the tone more by a falling pressure than a percussive stroke which is hard and unsympathetic.

So many pianists pound their *fortissimos*, forcing the piano beyond its legitimate limitations. Breadth of tone can be secured by a pulling down action and the tone quality preserved, when a thumping stroke gives only noise without tone quality. Do you know that in my humble opinion Paderewski in trying to become objective in his playing has become aggressive and thumpy in his *fortissimos*. He simply pounded the piano into a wire box in a recent concert, playing a Liszt rhapsodie.

On the other hand, Hofmann, while perhaps not quite so subtle in his temperament, really pleased me better. In the Liszt "Tannhauser" he piled climax upon climax without evoking a single discordant tone.

All of which teaches that a naturally subjective pianist cannot become objective without becoming objectionable.

By the way, in making broad, singing tones, I advocate a quick down pulling of the *wrist*, which can be relaxed as soon as the tone is secured. Let the wrist fall below the hand level; it does not matter if a quick devitalization can follow the tone production. But the tone must really come from the mental concept or all means count for naught.

Another thing I find most useful—viz., all studies and exercises are to be practiced both legato and staccato, and if possible with alternating touches. The first etude of Cramer

for example. First, a full singing legato, followed with the same played with the lightest possible staccato. I even have it played with one hand legato and the other staccato, reversing the operation. All of this gives the player a quick mental grasp of the tone qualities, and the hands are sure to obey the mind. Of course most, in fact all, of my teaching is with advanced pupils, and one can do perhaps differently with them than with beginners.

I do not believe in a high raising of the fingers. Let them lie close to the keys. You can get all the tone necessary with a quick pressure. In full chord playing you can get plenty of tone with a quick down pulling of the hands by use of wrist and arm. It does away with all hard tone production, and the tone quality is large and resonant.

I wish that I could have a long session with you upon the subject as it is impossible to put upon paper all one thinks and believes, but what I have written will give you some idea where I am in the matter.

I may be wrong when I say that tone without quality is of no artistic value, as is technic without soul, but I do not believe so at the present writing. To quote a sample of my results: Last winter I received a pupil who played, when applying for lessons, Leybach's Fifth Nocturne with the touch of a blacksmith. She has been studying with me since that time during the usual season, and at her lesson to-day played for me in an artistic style that would surprise you, Moszkowski's Automme and Liszt's Faust Valse.

Apart from my own system of technics I have used with her a few Cramer studies, Mayer's op. 305, some of Seeling and all of the Chopin Studies. In connection with these many pieces suited to her special needs.

This chromatic system of practice is wonderful in its technical results. All of the keys become familiar ground, and I hear no more about certain keys being awkward and difficult. Such results warrant me in believing that I am not far from the right in my ideas. Of course there are other methods, but as I have never used them I cannot say what I could do with them. I am after results and get them in abundance.

MUSIC CULTURE FOR THE UNTALENTED ONES.

BY E. F. BEALE.

The offspring of the unesthetical, sordidly practical or exclusively commercial type of the *genus humanus* (not offensively intended), are by no means the first to deserve utter neglect in relation to art culture.

All art expression, whether it be of music or otherwise, rests upon the sure and unchangeable foundation of naturalness, order, harmony, "things as they should be," or—in short, upon Truth. Its teaching aims to develop within the individual, that finer sanity to discern those more delicate shades and nicer discriminations between the apt and the inapt, the appropriate and the inappropriate; the more keen and sure power of differentiation between the Good and the Bad, in which is comprehended the truly beautiful and the unbeautiful in all things—causes of all true happiness and unhappiness respectively.

This advanced taste and judgment alone provides the person with the necessary knowledge of his own true needs, and the power to order his life in ways that are natural, artistic, and in happy harmony with those needs and the exigencies of his station. Under such conditions his very character and daily life may become a lovely art creation.

Plain it is that the potency of this higher sanity, in its more uninterrupted influence, has created all the great things and done all the noble deeds that are as monuments to the advancing epochs of civilization.

Because a certain person may possess no especial perception of artistic truth, order, beauty, etc., of tones, colors or things, therefore he should be for life deprived of all opportunity to become as well trained in some art as his nature will permit, is a proposition preposterous as it is untenable.

Things in appropriate and artistic order are "as they should be"—are harmonious and right. Right is Truth—or the Good. The Good is The Truly Beautiful. The Truly

Beautiful alone can give satisfaction and peace. These are the foundation principles of all noble art. These principles are pure, high, and noble. What would even a religion be without them? Any science founded upon these principles of eternal truth, builded Heavenward in dome-like, towering forms, comprehensive in magnitude, thorough in power—as has been done by such mighty intellects as those of Hayden, Mozart, or Michael Angelo—is a fine art as well as a science, and contains the crystallized essence of The Beautiful—no matter by what specific name it might be otherwise designated. The mission of such an art is the promotion of the highest spiritual good and happiness of mankind, which when once possessed, becomes a very part of the soul nature of its possessor, and can be never wholly lost again to all eternity, neither to the person first acquiring it nor to his descendants who will inherit his esthetic nature through ties of blood.*

Highly thorough study, in whatever direction done, if founded upon and carried out in accordance with these high principles, is an art study, and must result in the creation of taste, spirituality, talent and character—qualities which in turn will exert outward through the physical, their lovely influences in worthy acts and works of beauty.

In the face of the above outlined fact, does not the proposition to deprive the untalented of all opportunity for some degree of artistic development seem even more sinful than it would be to take like advantages away from the talented ones?

In the following wonderful creedlike formulary, has that genius of titan majesty, Wagner, set forth his belief in noble art: "I believe in God, Mozart and Beethoven, and also in their disciples and apostles; I believe in the Holy Ghost and in the truth of one indivisible art; I believe that this art comes from God, and dwells in the hearts of all enlightened human beings; I believe that whosoever has but once reveled in the ennobling joys of this exalted art will serve it for all time, nor ever prove untrue." "And I believe that through this art all may find salvation." "I believe in a day of judgment, and that then all those will be damned who have dared in this world to deal sordidly with this chaste and noble art, putting

it to shame and dishonoring it, out of badness of heart and mere greed for the pleasures of the senses." "But, contrariwise, I believe that the true disciples of this exalted art will be transfigured in a heavenly commingling of sunny, sweet-smelling consonances, and will be united, for all eternity, to the celestial source of Harmony."

Harmony, in music, in a comprehensive application, implies tone correctly ordered, to agree comparatively in perfection throughout a formal structure, and for the purpose of expressing in the most thorough way, the full story of some noble emotional meaning, and from which expression shall be intelligently and delicately eliminated all effort wasting interruption by any incorrect or misdirected means. Music, Poetry, Architecture, Painting and Sculpture are all branches of the great, noble, and "indivisible art," and they are subservient, each and all, to those same higher and unchangeable laws of Harmony. The same brain becomes a musician that might have become an architect, building in rare tone forms that which he might as an architect have builded of costly marbles and mosaics. While harmony effects in the arrangement of tone are conveyed to the mind by means of the ear mechanism and auditory nerve, like effects in the arrangement of objects in architecture may, in a sense obtain, though reaching the soul consciousness through a very different channel—the eye and the optic nerve. A training in colors and grouping but gives the mind a knowledge of many things that must become familiar to the student of the tonal art.

The "one great and indivisible art" is a family of which Music, Architecture and the others are the sisters of rare truth, purity and grace (* *). Shall the generations of the untalented be forever shut out from the heavenly smile and benignant soul influences of these angels of Truth and Beauty, who stand for the highest principles and the holiest achievement known to, or yet accomplished by enlightened humanity?

In most communities of this country, music study may be more easily provided for, perhaps, than any other branch of the fine arts. The pupil may more often be able to prosecute musical studies under the home roof, and the matter of ex-

pense is thereby much simplified as well as numerous other advantages gained. Though the boy or girl may show evidences of talent for drawing or, perhaps, dramatic expression rather than for music, still, if music is easily to be had, and the branches of first choice be impossible on account of a lack of teachers or means, then by all means take up music under a good master, and you will realize finally that the same satisfactory benefits will accrue to a great extent, as would obtain in any other branch. While centuries of national or theological history may be artistically represented in the wondrous transepts, chapels and towers of a great abbey, the same may be by a Bach or Beethoven embodied in the form and harmonies of a great sonata. Those who grandly tell you of their wonderful lack of all artistic or tone perceptions do not realize in what a ridiculous light they are posing themselves. These are the ones who, because "they can't see anything in it," oftentimes think to deprive their children of the benefits of a knowledge of, and an executive training in the most beautiful, emotional and heart literature within the ken of an enlightened age—for this music is. At any rate, proper music study will advance the intelligence far past the point of calling an abbey a "meaningless pile o' rocks," and a sonata "a snarter."

Those inheriting unesthetical temperaments and who have received no artistic discipline—which is of necessity only to be gained by the serious study and practice of some fine art—have as yet an undeveloped and unsafe emotionality to guide them through the labyrinths of life; for the true use of all art is the building of noble character, the highest art of all, and here as in other things, the spiritual is trained through the physical, *by doing*. The uncultured man lives and acts as his undeveloped instincts and feeling may prompt, regardless of better examples about him—in the methods and routine of which he is all unpracticed; and we judge his personality by the character of his acts. The man or woman of culture is even more a creature of obedience to feeling, but their every act bears evidence—to the discerning—of higher likes, judgment, taste, and a greater power for usefulness.

"Artistic discipline" is only a technical name for the more

thorough and proper means of training the faculties and emotions into a true and harmonious relationship to, and a full realization of truth and right, as has so far been discerned in Nature by all the great and the good since the history of Humanity began.

Because a personality is unideal and backward now, should it *never begin* to acquire the full development that the gods intend the soul to possess?

Naturally, Man seeks to gratify his needs for the sake of gaining peace or happiness. Ideal education is education reduced to the principles of fine art. It teaches Man his real and true needs and gives him the power to satisfy them. The person should understand himself, and be governed through and by a perfectly developed emotionality and instinct, in order that his spiritual life may will and dominate his material life. Ideal education—and especially in the musical and most other arts—by the accuracy and comprehensiveness of its executive or technical training produces habits of thoroughness as well as a habitual clearness of thought. Where there is clearness of thought, there is to be found a will that acts, controls, succeeds.

Lack of talent in a man betokens a weak emotional realization of his spiritual needs and a less power to gratify them. Because he may possess less than others, should he never begin to acquire? In things spiritual, a man's greatest lack is his greatest need—however it may be in regard to things more base.

In Music, the great and elaborate system of technic used to develop both physical and mental strength, accuracy and promptness, is of itself character forming—creating the indispensable habits of precision and delicacy. Still, all this, in a higher sense is secondary to, or but a means to promote a nobler object—that of creating right, rational and correct emotional soul states. Indeed, this is one of the first great ideas that we owe to Froebel who, also, taught the educational world to appreciate the fact, that feeling and instinct are the foundation of the intellect and the will. And still again, when comprehensive knowledge is combined with ideal and esthetic discipline, then is the mind sanely qualified and empowered to

safely indulge in a larger existence of the creative, the associative and the interpretive imagination—thus living to the full, in rich emotional experience, the life that Nature has created within us. The world may be transfigured into immeasurable glory if the little we are permitted to see, by a refined and true imagination, be interpreted into the vast and mystic infinite we may feel.

Music cultivates only pure and noble intuitions in the soul more absolutely than does any other art. For this is it denominated The Divinest.

If you are of the untalented, make haste to cultivate your mind and emotionality to an appreciation of The Beautiful—which is truly of the True and the Good.

I know of a man with clearly no natural artistic sense, but who in a way is quite a success in the musical profession through the sheer energy of ambition. Of course he isn't much, or even what he might have become under better and longer teaching, still, just imagine what of necessity he must have remained without the benefits of music art culture, for his people have been *pansy raisers* and peddlers—not artists—any time presumably, during the last four or five centuries. Much credit is due to such persons. We know that even so good an authority as Hayden condemned Beethoven as possessing absolutely no talent; and who knows whether Beethoven really did have more talent than he needed? I'd hate to set my opinion up against those of such men as Albrechtsgerger or as Hayden, at any rate. Wagner's teacher often told him that he would never learn to play the piano; "but," said Wagner, "however, I learned to play it better than Berlioz." (Pray don't mention in this connection the fact that Berlioz could not play at all). Some one told me just the other day that Homer was considered "very commonplace," if not actually frivolous, by Plato.

I would not attempt to prove by these or like allusions that it is quite justifiable to hold out to the average person of apparent small talent, the glittering hope of "reaching the very heights," but I do believe that many quiet and unassuming persons who are adjudged as without talent, may often sur-

prise and, indeed, outdistance many that are so "peart" with the "much" they think they may possess.

A teacher is often doing more for the race when teaching the less talented pupils than when laboring with the "supposed" talented ones, many of whom have inherited certain constitutional tired feelings along with their talent, begotten no doubt by ancestors in past generations—caused by feeding too freely upon that sweet taffy known as "flattery."

When we contemplate all that has been accomplished by the intelligently executed methods employed in the education of the deaf, blind, deformed and otherwise incapacitated—and by which a Helen Keller, blind and deaf since infancy, has been taught to understand, appreciate and sensibly enjoy classic music, or has made the one-armed Count Zichy of Austria a world-famed pianist—shall we not reasonably expect some good results to grow out of the attempt to educate those who, while exhibiting no especial bent toward music, still have all their faculties and senses unimpaired.

*As is well known, the cultivation of music by even an untalented parent has often called in a child a strong hereditary tendency toward the art.

**The greatest poetry, the greatest music and the greatest dramatic expression have been combined in the transcendental music dramas of Richard Wagner,—all in fulfillment of the prophetic utterances of Goethe, Schiller and other German poets who maintained that a great genius would one day come on earth to unite those arts in one.

PROGRAM ·PIECES BY LISZT.

FROM "THE GREAT IN MUSIC," VOL. II.

The following selection of available illustrative pieces by Liszt, from the new volume of "The Great in Music," may well be preceded by three remarkable testimonies to the charm of Liszt's own playing, as given by Schumann in 1840, Dr. Mason in 1853, and Borodine in 1877.

SCHUMANN 1840.

"Would that I could, ye distant ones and foreigners, who can scarcely hope ever to see this surpassing artist, and who therefore search out every word that is written concerning him—would that I could give you a correct idea of him! But the task is a difficult one.

"Liszt is now probably about thirty years old. Every one knows well that he was a child phenomenon, how he was early transplanted to foreign lands; that his name afterwards appeared here and there among the most distinguished; that then the rumor of it occasionally died away, until Paganini appeared, inciting the youth to new endeavors; and that he suddenly appeared in Vienna two years ago, rousing the imperial city to enthusiasm. Thus he appeared among us of late, already honored with the highest honors that can be bestowed on an artist, and his fame already established.

"The first concert, on the 17th, was a remarkable one. The multitudinous audience was so crowded together that even the hall looked altered. The orchestra was also filled with listeners, and among them—Liszt.

"He began with the Scherzo and Finale of Beethoven's Pastoral Symphony. The selection was capricious enough, and on many accounts not happy. At home, in a tete-a-tete, a highly careful transcription may lead one almost to forget the orchestra; but in a large hall, in the same place where we have been accustomed to hear the symphony played frequently and perfectly by the orchestra, the weakness of the pianoforte is striking, and the more so the more an attempt is made to

represent masses in their strength. Let it be understood, with all this, we had heard the master of the instrument; people were satisfied; they at least, had seen him shake his mane. To hold to the same illustration, the lion presently began to show himself more powerful. This was in a fantasia on themes by Pacini, which he played in a most remarkable manner. But I would sacrifice all the astonishing, the audacious bravoura that he displayed here for the sake of the magical tenderness that he expressed in the following etude. With the sole exception of Chopin, as I have already said, I know not one who equals him in this quality. He closed with the well-known Chromatic galop; and as the applause this elicited was endless, he also played his equally well-known bravoura waltz.

"Fatigue and indisposition prevented the artist from giving the concert promised for the next day. In the meantime a musical festival was prepared for him, that will never be forgotten by Liszt himself or the others present. The giver of the festival (Felix Mendelssohn) had selected for performance some compositions unknown to his guest: Franz Schubert's symphony (in C); his own psalm, "As the Hart Pants;" the overture, "A Calm Sea and a Prosperous Voyage;" three choruses from "St. Paul;" and to close with, the D minor concerto for three pianos by Sebastian Bach. This was played by Liszt, Mendelssohn and Hiller. It seemed as though nothing had been prepared, but all improvised instantaneously. Those were three such happy musical hours as years do not always bring. At the end Liszt played alone, and wonderfully.

"Liszt's most genial performance was yet to come—Weber's Concertstuecke, which he played at his second concert. Virtuoso and public seemed to be in the freshest mood possible on that evening, and the enthusiasm before and after his playing exceeded anything hitherto known here. Although Liszt grasped the piece from the beginning, with such force and grandeur of expression that an attack on a battle field would seem to be in question, yet he carried this on with continually increasing power, until the passage where the player seemed to stand at the summit of the orchestra, leading it forward in triumph. Here, indeed, he resembled that great commander to whom he has been compared, and the tempestuous applause

that greeted him was not unlike an adoring "Vive l'Empereur!" He then played a fantasia on themes from the "Huguenots," the "Ave Maria" and "Serenade," and at the request of the public the "Erl-King" of Schubert. But the Concertstuecke was the crown of his performances on this evening."—From Schumann's Collected Writings.

DR. WILLIAM MASON ON LISZT'S PLAYING. 1853-5.

"Time and time again at Weimar I heard Liszt play. There is absolutely no doubt in my mind that he was the greatest pianist of the nineteenth century. Liszt was what the Germans call an *Erscheinung*—an epoch-marking genius. Tausig is reported to have said of him: 'Liszt dwells alone, upon a solitary mountain-top, and none of us can approach him.' Rubinstein said to Mr. William Steinway, in 1873: 'Put all the rest of us together and we would not make one Liszt.' This is doubtless hyperbole, but nevertheless significant as expressing the enthusiasm of pianists universally conceded to be of the highest rank.

"The difference between Liszt's playing and that of others was the difference between creative genius and interpretation. His genius flashed through every pianistic phrase, it illuminated a composition to its innermost recesses, and yet his wonderful effects, strange as it must seem, were produced without the advantage of a genuinely musical touch."—*Memories of a Musical Life*. P. 110.

BORODINE ON LISZT'S PLAYING. IN 1877.

The Russian composer, Borodine, was in Jena, in Germany, in 1877, when Liszt was already sixty-six years old. There was a great festival and Liszt played the piano part of his own arrangement of Chopin's Funeral March for organ, piano, and 'cello. Borodine describes the impression it made:

"When his (Liszt) turn came he arose, and surrounded by the promoters of the concert moved towards the choir. Soon his fine grey head, bold and energetic, but calm and suggesting perfect self-confidence, appeared at the conductor's desk.

"At a distance he is very like Petroff (a favorite Russian singer) and possesses the same air of superiority and of being at home everywhere. He conducts with his hand, without a

baton, quietly, with precision and certainty, and makes his remarks with great gentleness, calmness and conciseness.

When it came to the numbers for pianoforte, he descended into the choir and soon his grey head appeared behind the instrument. The powerful sustained tones of the piano rolled like waves through the gothic vaults of that old temple. It was divine! What sonority, power, fullness! What a pianissimo, what a morendo! We were transported. When it came to Chopin's "Funeral March," it was evident that the piano part had not been written out. Liszt improvised at the piano while the organ and 'cello played from written parts.

"With each entrance of the theme it was something different; but it is difficult to imagine what he made of it.

"The organ lingered pianissimo on the harmonies in the bars in thirds. The piano, with pedal, gave out the full harmonies, but pianissimo the violoncello sang the theme. The effect was prodigious. It was like the distant sound of a funeral knell, that rings out again before the first vibration has quite died away. I have never heard anything like it. And what a crescendo! We were in the seventh heaven!"

LISZT PIECES IN VARIOUS STYLES.

THE CHAPEL OF WILLIAM TELL. (Swiss Scenes. No. 1.)
(Schott.) (5th Grade.)

The Chapel of William Tell opens with a grave theme, an organ-like theme of serious chords, which continues through the first page. This is the kind of music which might be made very effective by orchestral color, the soft and later the strong brass lending to these noble chords an inner feeling, which the piano gives them with difficulty. It is as if various noble feelings awakened within the poet as he stands in the chapel of the great Swiss Liberator.

On the second page a tremolando effect is made melodramatic by an agitated motive heard first in the bass and then later up. The agitation continues and the first motive is heard as if given out by trumpets and trombones while the violins and all the strings still keep up this tremolando. This gives place to an octave passage after which the first subject returns with a brilliant accompaniment of chords. Undoubtedly the composer had in his mind a melodramatic story.

THE HOMESICKNESS OF THE COUNTRY. (Swiss Scenes. No. 8.) (Schott.) (Easy, 5th Grade.)

In this little piece, which extends to no more than three pages, Liszt paints the homesickness of the Swiss in foreign lands. The first page deals with this; then a melody springs up, a pensive, sad melody, after which the first chromatic homesickness returns. On the third page the melody comes again and in more effective form. A pleasing little fancy piece.

LA PASTORELLA DELL' ALPI. (The Pastorella of the Alps.) (Melody by Rossini.) (Easy 4th Grade.)

This little piece of two pages illustrates Liszt's early style. It is simplicity itself, a Tyrolean dance takes place in all the sweet simplicity of the Mountain Valley. Very easy except for a few chords requiring large hands. For this reason the player should have reached the age of at least twelve or fourteen.

NOCTURNE. THE SERENADE. (Melody by Rossini.) (Schott.) (Easy 6th Grade.)

A pleasing melody well treated and lightened up by some not very difficult cadenzas, such as later enter into the concert pieces with so much effect. Very pleasing.

"RIGOLETTO" VERDI. (7th Grade.)

In this piece Liszt transcribes the beautiful Quartet from Verdi's "Rigoletto." The piece was written soon after the first appearance of the opera in 1853. It is remarkably well done, and very effective. It contains two cadenzas of which the first is very difficult, it being a combination of four chromatic scales in sixths for both hands in alternation. This is a purely keyboard effect and those who have natural talent for the keyboard will soon get it; others will have to work at it quite a long time before playing it with the needed abandon. The other cadenza, just before the finale, is less difficult. This piece is useful for finger work and for melody playing.

"LUCIA DI LAMMERMOOR." (Donizetti.) (6th Grade, or 7th.)

A concert paraphrase of the exquisite sextet in Donizetti's "Lucia." This is one of the most beautiful concerted pieces in Italian opera. In case the left hand gives trouble in the middle of this piece, the player should avail himself of the easier version, printed in small notes. It is nearly as effective and

vastly easier. A typical example of what passed for a prodigiously difficult concert piece along about 1850.

THE BELLS OF GENEVA. (Swiss Scenes. No. 9.) (Schott.)
(6th Grade.)

In this piece the composer imagines himself standing upon one of the lower mountains near the city of Geneva, and hearing the evening bells of the city. Now and then they cease, but the feeling which they have awakened goes on and becomes a sadness as for a day departing. The bells sound again, and more of them together. Presently a lovely melody is heard, delicate, poetic and sweet. It rises to quite a note of triumph, and is carried on by bits of cadenza, like flashing pictures of the mind which scarcely interrupt the prevailing current of the thoughts. A few scattering notes of the bells are heard again, and everything dies away into silence.

THE 47TH SONNET OF PETRARCH. (Italian Scenes. No. 4.)
(Schott.) (6th Grade.)

The sonnet of Petrarch upon which this tone-poem is built, or the reading of which awakened the mood of the tone-poem is this:

"Had but the light which dazzled them afar
Drawn but a little nearer to mine eyes,
Methinks I would have wholly changed my form,
Even as in Thessaly her form she changed;
But if I cannot lose myself in her
More than I have—small mercy though it were—
I would to-day in aspect thoughtful be,
Of harder stone than chisel ever wrought,
Of adamant, or marble cold and white,
Perchance through terror, or if jasper were
And therefore prized by the blind and greedy crowd,
Then were I free from this hard, heavy yoke,
Which makes me envy Atlas, old and worn,
Who with his shoulders brings Moroëco night."

After a short introduction the real business of the sonnet begins. The two hands are interwoven in a curious but sympathetic syncopation and a pleasing and sentimental melody defines itself, and leads us through many strange keys and incidents to a close. This piece is more ambitious and serious than those before it.

THE ANGELUS: A PRAYER TO THE GUARDIAN ANGELS.
(Scenes from Travel. Third Year, No. 1.) (Schott.) (5th Grade.)

This piece has the peculiarity of being available for piano or organ (harmonium). After a short and bell-like introduction the melody arises and is carried through in a serious mood, quite in keeping with the title. The main originality in this piece is the harmony, which is frequently chromatic and poetic.

NOCTURNE NO. 3. (A DREAM OF LOVE.) (6th Grade.)

This most beautiful and popular of the "Love Dreams" of Liszt is set to the following poem by Freiligrath—or is meant to correspond in mood with it.

"O Love! O Love, so long as e'er thou canst, or dost on love believe,
The time shall come when thou by graves shall stand and grieve;
And see that still thy heart doth glow, doth beat and foster love divine,
So long as e'er another heart shall beat in warm response to thine.
And, whoso bares his heart to thee, O show him love where in thy
power,
And make his every hour a joy, nor wound his heart at any hour.
And keep a guard upon thy tongue—an unkind word is quickly said:
Ah me!—no ill was meant—and yet
The other goes and weeps thereat."

CONSOLATION. NO. 5. IN E. MAJOR. (4th Grade.)

By the name "Consolations" Liszt probably intended to suggest the soothing, almost tender character of these nocturnes, for such they really are. The first illustrates Liszt's earlier style, in which very serious short phrases of chords follow each other, in rhythms which conceal the measure or entitledly disregard it. The melody begins upon the second beat and is tied across the proper place of the accent. Thus it is not until the fourth measure that we have a melody tone beginning upon the measure accent. This piece is meant to express a mood, at first vague and indistinct; later clearing up into a more definite and precise quality. Such a piece is like a very short sonnet.

CONSOLATION. NO. 2. IN E. MAJOR. (4th Grade.)

Here we have something more like the usual nocturne, saving that the accompaniment during the first two pages refrains from giving a tone upon the main accent, leaving the melody the duty of establishing the accent and the measure. It is a charming melody and very effective when placed in the middle voice, as happens in the third page.

*ECLOGUE. (Swiss Scenes. No. 7.) (7th Grade.)

This delightful little country scene is founded upon a stanza by Byron: "Childe Harold."

"The morn is up again, the dewy morn
With breath all incense, and with cheek all bloom
Laughing the cloud away with playful scorn,
And living as earth contained no tomb."

A fresh and delightful little study of but four short pages.

CONCERT STUDY IN D. FLAT. (10th Grade.)

This concert study consists of an arpeggio figure spread over two octaves and a half, and above it, occasionally within its compass, there is a curiously unfinished melodic phrase, which is delivered note by note by the hands alternately. This figure recurs over and over again in all sorts of strange successions of keys, and gives place now and then to very brilliant and effective cadenzas and secondary subjects. The leading theme recurs and at length the end. A very brilliant concert piece, now justly a favorite. It requires first-rate technique and plenty of courage and abandon. With these qualities it is indeed a poem for piano, if a somewhat sensational one.

CONCERT STUDY IN F. MINOR. (10th Grade.)

A very beautiful concert study, belonging to the same set of three as the preceding, in which first we have a meditative and nocturne-like effect; later this gives place to a motion in sixteenth notes in which the pianistic quality of perfect evenness is most in question. And this in turn leads to a veritable climax, in which some very difficult runs in double thirds occupy the right hand while the left hand is having enough of its own to attend to. The whole sensational and illustrative of certain highly prized qualities of virtuoso piano playing. A favorite in the concert room.

BY THE SPRING. (Au Bord d'Un Source.) (10th Grade.)

A charming fancy piece or piano study, as one might call it, originally No. 4, in the *Reminiscences of Travel*, belonging to the Swiss scenes. Liszt rewrote this piece at least once and perhaps twice. It represents the irrepressible bubbling and foaming of the water in a spring as it rushes up to the sunlight from its underground retreats. The music might almost

have been set to the famous stanzas "How the Waters Come Down at Lodore," by Southey.

"Rising and leaping,
Sinking and creeping.
Swelling and sweeping,
Showering and springing.
Flying and flinging.
Writhing and wringing.
Eddying and whisking.
Spouting and frisking.
Turning and twisting.
Around and around
With endless rebound.
Smiling and fighting.
A sight to delight in,
Confounding, astounding,
Dizzying and deafening the ear with its sound,
And glittering and frittering,
And gathering and feathering,
And whitening and brightening.
And quivering and shivering,
All at once and all o'er, with a mighty uproar,
And this is the way the water comes down at Lodore."

EDITORIAL BRIG-A-BRAC!

The modern scientist is no doubt an extremely learned person, in his line, and if it were possible for him to learn as much about everything as he thinks he knows about his own one thing, he would indeed be like a light set upon a hill—or, to bring the image down-to-date, like an arc light upon a very high pole, shedding a white and pleasing moonlight upon everything wherever his rays do fall.

In music there is much which might be better known than it is. And the scientist who feels this is a sensitive creature against whom I have no grumble. Merely I desire that he begin by not ignoring the comparatively few things which perhaps we really *do* know about music. Here for instance comes an exchange with a summary of a scientific investigation concerning the source and accuracy of impressions of pitch, conducted in the University of Berlin by Professor Carl Stumpf and Dr. Max Meyer, the latter the same investigating gentleman who made the curious discoveries concerning the source of gratification in melodic successions, as mentioned in these columns some months ago.

The object of the Berlin investigation was to find out what corrections in a theoretically pure intonation of a given interval were needed to satisfy different ears. The Professor says that some of these were "musicians of distinction." He adds: "The investigations were made in this manner: The tone of a tuning fork on a resonance box was sounded, and after a convenient time-interval (about two seconds) a higher tone was sounded. The individual observers had to write down whether they were satisfied with the intonation of this second tone, and if not, whether they thought it too high or too low. Four intervals were investigated in this manner: minor third, major third, fifth and octave. Tables were given

showing the results of the investigations, which in brief amounted to discovering that considerable differences were experienced regarding the major third, about as many finding fault in one direction as another; the pure fifth was satisfactory in only 31 per cent, while the others preferred it a trifle higher; adding about 1.5 vibrations satisfied about 36 per cent. The pure octave was unsatisfactory in 55 per cent, all preferring a slightly higher pitch."

The conclusions deduced from these experiments by the Professor are that the usual theories of intonation are without psychological validity, and that there is no reason *per se* why various other intonations might not, in fact do not, satisfy the musical sense better.

A scientific Unit, beginning a musical investigation in this manner, handicaps himself a great deal by not understanding a few things which would have changed the standpoint completely. In the first place only a few practical musicians have accurate ears for close pitch. The manner in which these experiments were conducted was in itself unmusical, so much so that very accurate ears, excepting the ears of actual musical geniuses, might be excusable if they failed to accomplish anything worth noting. Theoretically, violin pupils are trained to sensitiveness for pitch, but practically they are carefully exercised in finger positions upon the keyboard, the effort being to divide the octave into twelve equal semitones—no one of which is actually a perfect musical intonation, reckoning from the octave fundamental. Hence between their unconscious sliding of finger, or even crowding down and flattening the finger point, they do habitually play more or less out of tune.

Very little effort is made to train singing pupils to accurate pitch perceptions. The natural sympathy of the voice is supposed to be enough to secure a good working pitch, provided the "method" be right. Piano pupils are so absolutely ignorant of accurate pitch perception that less than half of them can tell by ear which ones in a succession of chords are major and which minor—I mean remember a series of six chords, and designate which were which. They are often misled even when the chord is repeated and dwelt upon. Naturally the

opinion of these concerning accuracy of pitch would be worth absolutely nothing. In fact nobody's opinion would be of any scientific validity as a subject of inference, excepting that of expert tuners and a few artists of preternaturally accurate ears. Godowsky, for instance, probably Hoffman, very likely Saint-Saens, possibly Richard Strauss, etc.

Moreover, not only was the appeal addressed to observers without care as to their experience having prepared them to give an opinion of more than personal validity, but the manner of the test was unmusical and such that very few, even professional tuners, would be able to respond authoritatively. To illustrate, let us take the perfect fifth; no tuner could be sure of this interval (even if his ear was of most unusual excellence) unless he could hear the two sounds together, and then he would be sure by the absence of a beat, the clash of conflicting vibrations, which occurs whenever a consonant interval is out of tune. Many tuners uniformly tune the upper octaves of a piano sharp, because the vibration dies away so quickly that the beat is not perceptible, and subjectively the sharp octave sounds more brilliant. So also with the major third. Any tuner can tune two tones in a perfect major third, if he can hear them together; he merely extinguishes the beat. But the tempered third of the pianoforte is so sharp that it is doubtful whether there is a tuner in the country who could tune one correctly, if the root and the third were two seconds apart in time. Such being the difficulty of accurate hearing, it is absurd to try by this road to acquire information, which will have any scientific validity.

Another of the postulates of this scientific Unit is also false, which is that in all probability the pleasure of melodic intervals or successions is related to the simplicity of the relations involved, meaning thereby the relation of the tones to their roots, and the root in succession. This falls to the ground before the well known musical fact that all art music does about as much business with dissonances, of undeterminable ratio, or of unascertained ratio, as in pure consonances. Even diatonic passing tones, which are of universal occurrence in melody, are difficult to explain.

As the case stands at present, three things are approxi-

mately well determined concerning the satisfaction to be derived from art music, but these three things as yet stand unexplained with reference to each other. Every musician acknowledges the validity of all three; and no musician will try to explain the grounds of their co-existence.

The first of these things is the constitution of chords; the major triad and dominant seventh are the natural powers of a fundamental generator; minor chords and minor effects are imperfect expressions of the powers of a fundamental generator, the third lacking in its relation, and probably producing thereby the well-known sense of distress or imperfection characteristic of this relation; and the farther fact, which Professor Meyer denies upon the force of his own subjective intuitions, but all musicians agree with, namely, that scale tones are harmonic expressions of radicals.

The second of these things which the musician believes, indeed feels quite sure (and the surer the better musician he is), is that while upon our tempered instruments no consonance is quite perfect, excepting the harmonics upon the horns, trombones and trumpets, there is nevertheless so much satisfaction in being able to modulate circle-wise and come back again to the point of departure (an effect impossible without some kind of tempered modification) that all this imperfection of intonation is gladly borne with for the sake of the advantages which follow in its train. And that the result of this is actually more musical and affords a greater variety of psychic stimulations than any scheme of perfect intonation as yet tried; although no one consonance or interval of any kind, except the octave, is quite perfect.

The third point which our art-music is too clear upon to leave room for argument is, that in melody, resting upon plain and diatonic harmony, the greatest satisfaction to really musical faculties is not found in associating every tone with its natural generator, but in harmonizing it differently, sometimes very differently; and in place of simple relations being the ultimate ground of musical satisfaction, modern music would be lost without dissonances, which are as important a part of the expressive apparatus of music as the radical consonances themselves. Yet the accoustical status of art-dissonances, no

scientist nor any musician is able to determine. Our music does business continually with four kinds of false notes; *Appoggiaturas* and suspensions, which are dissonances upon the beat; and passing tones and changing tones, which are dissonances after the beat—upon the half beat. Most, perhaps all, of these dissonances are tones of the scale, adjacent to the actual harmonic tone they temporarily displace. In the Wagner music such dissonances occur not alone in one voice, as they are used in strict counterpoint, but in several voices at once, one resolving while another is just beginning. Naturally this kind of effect is for those who have ears to hear, but to persons with strong harmonic sense such music affords pleasure and a variety of psychic stimulus almost infinitely beyond anything which can be done by plain music in the folks tone—i. e., in the simple and natural harmonies of the key.

Now these three things, I say, are a part of the fundamental charter of our entire modern art of music. Not alone is Wagner addicted to this kind of thing, but Bach, almost two centuries ago, did the same, if in a different way; even Mozart is not restricted to consonances and harmonizations in the folks tone; Haydn, by no means. Beethoven is full of this later art, while with Schumann, Chopin, Liszt, it is a part of their very breath.

Such being the inherent difficulties of the subject, how absurd to suppose that any valid information is to be had by sounding a tone and then two seconds later sounding another at a certain interval above it, in order to inquire whether the new tone is satisfactory or not. Professor Meyer, in his previous paper, goes so far as to deny the validity of all our existing scale determinations, and takes the liberty of establishing other pitches for such tones as six and four of the scale as being, in his opinion, more satisfactory than those usually accepted. It seems to me that a scientist in this dogmatic and essentially theological mood would be capable of experimenting whether china eggs could not be hatched by a relay of able-bodied setters or variations in temperatures and the surroundings.

* * *

I have received from a correspondent in Philadelphia sev-

eral copies of the symphony concert programs, with excellent annotations by Mr. Philip H. Goep, author of a book of annotations upon a few of the standard symphonies, and they seem to me rather well done. I notice that the Philadelphia people have played this season a symphony by that most excellent "local composer, Mr. W. W. Gilchrist, a very accomplished artist, likely to produce a symphony of admirable workmanship and many beauties. The programs are very good indeed, and I note that the book contains a list of the players in the orchestra, together with memoranda of their previous engagements. For example, among the first violins there are some eight players who have occupied positions as concert-master in good German orchestras, some of them very high positions of that kind. The other instruments are taken generally by men of experience and strong records. This exploitation of the personal element, so well calculated to gratify the professional pride of the players, is directly contrary to the practice of the Chicago management and Mr. Thomas. Here nothing is done to give the impression that any of the players are artists of any special importance; it is true there are a few firsts who have a contract for one solo appearance per year—Mr. Cramer, the concert-master, Mr. Bare, second concert-master, Mr. Steindl, 'cello, and possibly one other. There were a year or two ago some musicians who have had a great deal of interesting experience. I made several efforts myself to elicit stories from some of them, but they were either afraid to report anything, or else had nothing to report—the latter the more probable feature, I imagine. One of these gentlemen, a highly prosperous individual, carried a 'cellist, turned out later on (some years after everybody but Mr. Thomas and the directors knew about it) to be in receipt of an income about as large as that of Mr. Thomas himself, through the German practice of securing a "rake off" on the salaries of most of the men. Thomas had trusted him and his recommendations of players; but when he found out the truth, the financial genius departed. Still I suppose Mr. Thomas must have known any time this five years that the 'cellist in question was no player at all, although he had played under the baton of Wagner and many other great directors.

Wood is a vegetable substance that grows well in Germany, very sound and vigorous in fact, as most German orchestras plainly indicate.

I observe that the Philadelphia program book contains advertisements, not alone cut in at the bottom of reading pages, but also at the top, occasionally at top and bottom both, a few lines of reading matter running between. My correspondent writes me that they have not been able to get along without this barbarism as yet. He regretted it, but thought it indispensable.

I am sure I do not see why. I suppose, according to this theory, if a friend comes in some day and offers to pay us something for keeping his fine young pig, provided we will permit piggy to occupy a corner of the parlor, there is nothing for us but to take him in. Is there?

I notice that our art galleries seem able to get on without renting out wall space to posters, although I have no doubt that the Gunning people in a deal of that kind would divide upon a liberal scale. And even the churches rarely rent out wall space to posters. Why should symphony concerts do anything of the sort? Better get along without income from this source. When the advertisers are assured that only the space upon the left hand page is available for advertising, they will accept that. Those who are addicted to the top of the page will naturally drop out when the tops are filled; but if the advertising has any value they will offer more for the space they want or come in down the page. It is not necessary to board the pig in a corner of the parlor; my position, to put it plainly, is that the conservatory, the bay window off the parlor, is quite good enough for piggy. Why not?

* * *

My position is based not alone on a question of looks and the becoming, but also upon a proper respect for the literary matter. If this is no value, why offer it to the patrons of the concerts? If it has value, why not treat it with respect and publish it in a nice and elegant form, suitable for preservation? I object even to Mr. Philip Hale's statistics being condemned to this sort of indignity. It is not necessary. Besides, it impairs their value for scrap book purposes.

I have an idea that a program income might be easily managed in Boston through the expedient of transferring the advertising space for the concerts of even number to some one of the aggressive and enterprising women of Boston, Mrs. "Jack" Gardner, for instance, to be filled with souvenir views of corners and things in the Back Bay Palazzo; and for the concerts of odd number to her most enterprising rival for like purpose, along the lines interesting her. Thus the entire books would assume an artistic and souvenir effect, with no trade advertisements in them, while the cost would be quietly paid by these most energetic supporters of Art. Why not? Would not this be a better way?

* * *

The Maurice Grau Grand Opera Company from the Metropolitan Opera House and Covent Garden, London, gave a two weeks season in Chicago, March 31 to April 15, with sixteen performances of opera and two grand sacred concerts, the works being the Verdi "Requiem" and Rossini's "Stabat Mater." Among the principals were Mme. Eames, Mme. Sembrich, Mme. Ternina, Mme. Schumann-Heink, Edouard De Reszke, Bispham, De Marchi, a new tenor, who had rather a bad time with Chicago, Salignac, Bandrowski (Paderewski's "Manru" tenor), Van Rooy, etc. The chorus and orchestra were from New York. The patronage was usually good and Grau is credited with having made somewhere about thirty thousand dollars during the short season. The record breaking performance of this season was that of "The Magic Flute" with an all-star cast, so called (but which in reality was nothing of the sort), with prices advanced to five dollars for good places. This is said to have brought in upwards of fifteen thousand dollars, an aggregate which while imposing still indicates quite a number of unsold seats, inasmuch as the house upon the usual scale of three and a half dollars for good seats at the regular performances is said to be capable of holding about fourteen thousand dollars, although I am personally not able to see where this capacity is to be found, since the entire first floor brings in only about six thousand, not allowing for the rather large reserve of press seats. Anyway, the season was prosperous, even if most of the houses showed

some hundreds and occasionally a thousand or two of unsold places.

"La Tosca" by Puccini was advertised but withdrawn; Massenet's "Cid" was given and Paderewski's "Manru," the entire "Ring," "Tannhäuser," and "Lohengrin" of Wagner, "Carmen" for the benefit of Mme. Calve, etc. Aside from the tenor roles, most of the leading principals in all the casts appeared to good advantage, and at least three or four of the leading singers are artists of the first rank. Mr. Bispham was in poor voice all through. Van Rooy seems to have distinguished himself by his voice and noble singing.

Owing to the number of performances, nine per week, the chorus and orchestra were necessarily overworked, and totally depleted of enthusiasm. The orchestra generally played well, best of all under the direction of Mr. Walter Damrosch. The audiences were generally well attired and the occasion therefore was satisfactory from all standpoints, excepting perhaps the one usually claimed for this combination—namely, that the ensembles were stronger and more evenly sustained than usual. The verdict upon this point must be "not proven."

In public estimation the star of the season was Mme. Sembrich, who despite the eighteen years since her first appearance in this city when her beautiful art was enthusiastically recognized by the present writer and all the rest, is still a most admirable artist. Next her, Mme. Schumann-Heink, who although condemned by her range to roles of uninviting personality (for the contralto has to do the heavy villain work among the women singers), nevertheless manages to infuse into them so convincing an element as to overcome these natural obstacles and make herself a feature of every performance in which she takes part.

Mme. Eames was hindered from appearing twice as announced by sudden indisposition. She is still singing rather well, but not always true to the key—lazily, it would seem. Mme. Calve is credited with having sung rather better than in the East, but her voice is no longer a singable quantity to be reckoned with. Her "Carmen" also was thought by many to be unnecessarily coarse and abandoned.

From an economical standpoint these opera seasons present a curious failure to come up to the ideas prevalent when the Chicago Auditorium was built. It was the idea of Mr. Ferdinand W. Peck, to whose initiation the Chicago Auditorium is due, that given a house of this capacity, with so unusually a large proportion of seats upon the first floor and so many more equally good or better in the front part of the first balcony, the public would be able to hear the greatest singers at a maximum price of two and a half dollars for the best places, except the boxes. This, in fact, he personally accomplished in the opera festivals in the old exposition building, where he erected an opera house holding six thousand people, at an expense of about sixty thousand dollars, for a short season of two weeks, the income paying this cost as well as the cost of all the performances. The head singer upon that occasion was Mme. Patti, who was still practically in perfect condition and at the height of her money-earning capacity, her fee being four thousand dollars for each appearance, a sum at least four times as great as paid to either of the four principal singers of the Grau company. Mme. Patti was supported by artists every bit as good as the best of these in the present season. Mr. Peck thought that the same condition would prevail in the Auditorium, and it was for this purpose that he was able to secure the capital for erecting the building. Nevertheless the cold fact remains that since the Auditorium was opened the price per seat has been higher than ever before, while except in the case of Mmes. Patti and Melba, no singers of like drawing power have ever been heard here. It has happened over and over again that the downstairs seats have been placed at three dollars each when the cast was little if any better than those which used to sing for usual theatrical prices—not even reaching the two-dollar range for best seats. It is true that the ensembles are more showy now than formerly; the Auditorium stage permits this.

* * *

A Lutheran correspondent upon another page calls attention to the fact that the Lutheran branch of the Protestant church has not let down the dignity of its church music, as charged of Protestants generally by Prof. Locke Davies in a

recent article; but on the contrary has preserved the tradition of the German choral in its best types. These noble melodies, some of them the direct and living transmigrations of melody types perhaps as old as the Christian church itself, some of them even older, referring back to the traditional melodies of the Israelites, are distinguished by nearly all the desirable qualities proper to a church music of pure type.

While giving this correspondent the full credit for the facts he cites, it remains quite true that these noble chorales after all do not completely fill the entire proper field of a real church music. Congregational singing is not and cannot be the full measure of the musical function in public worship. Tradition is against it and instinct no less. While these chorales are pure enough and noble enough for the most severe critic, and hallowed by holy associations, they remain nevertheless in part symbolical and not directly expressive. They are founded for the most part upon ancient tonalities and the harmonies to which they are set, while impressive and noble, are musicianly rather than characteristic. It is desirable to add to these traditional forms others, new ones, in consonance with the best musical spirit of the modern world; for since music is the voice of the subconscious part of the human soul, it is evident that the forms of expression will be subject to modification and change in every generation; else the music will become merely formal and functional, as it is often charged to be in Germany. Thus a real need exists for thoroughly good church music of modern type, to be used along with all that the church has of the old and tried. So also for the work of the organist; that also must combine the seriousness of the time of Bach with the musical sensitiveness of the modern world.

* * *

There is an impression among sober and mature readers that the comic pictures of Boston babies, in spectacles and with bulging foreheads are exaggerated, but from a newspaper clipping sent me by a leading kindergartner there, I am not so sure. This is the way the article begins:

"That's Handel," said the baby of four listening attentively to the "Harmonious Blacksmith" being played in the next room. "I like Handel's music."

"Oh, do you?" said the visitor, who, though musical, had not recognized either composer or composition.

Then the melody changed. "What is that?" and baby pricked up her ears with that delicate, critical discrimination which looks for nothing but the good and beautiful in the world, but is learning the varying natures and methods thereof.

"Oh, yes, I know. That's Bach. I like Bach best." The merry child-thought was dancing with the quaint gavotte whose mingled harmonies and lively rhythm she had recognized as the language of a friend.

This was not an infant Mozart nor a musical prodigy, but an ordinary child who had shown no special proclivities or talents in any direction. She had simply been taking some "lessons" in the only true system—and these were the pleasing results.

All this looks extremely inviting. But what would any mother think of a four-year-old baby making remarks of that kind about Browning, Keats, Shakespeare? This is Emerson's "hitching the wagon to a star" with a vengeance.

But what are we to say about it? Is it lawful for a baby of four to know these things? If not, why not? Or is this simply another case where "the boy lied?"

* * *

About this time of year the Chicago newspapers are taking their annual "shy" at the financial outcome of the season of the Chicago orchestra, which this year shows a deficit amounting to the imposing figure of thirty thousand dollars. Everybody wants to know: Why this deficit? It is the old story of the man dying because he failed to draw in breath enough. It is stated (all these facts are better when not vouched for by outsiders) that the advance sale and transient income from the first half of the present season were both in advance of the previous year; but that the later parts of the season struck a succession of stormy days (each adequate to a \$500 falling off) and the grand opera pumped Chicago money and enthusiasm about dry.

In searching for a reason, the first Jonah to take the odium is the Auditorium itself, which having about 4,800 places, is too large for a full season sale. Everybody imagines it so

large that in case one wishes to attend there will always be seats to be bought. Then the house costs a lot more for rent than a smaller one. The regular fee per performance is from \$400 to \$500; and for the orchestra about \$14,000—which includes not only the forty-eight concerts, but also the use of the stage for rehearsals four mornings per week, warmed and lighted. Moreover, the house being so large, requires more players to fill it, and this adds several thousand dollars to the annual expense. Mr. Thomas makes a farther charge against the house, which is that it is so large that the hearer is too far away from the players and fails to warm up adequately and in time. He says that at such a distance, while you hear everything all right, it sounds far away and impersonal, and the magnetism, the atmosphere of the music is lost. I know not how much there may be in this. I have known some people who have been very close to the players, even in contact with the conductor himself, without “enthusing” to any perceptible extent. So perhaps in this case the usual rule of sociology that attraction increases in proportion to the square of the proximity, does not hold out.

Another suggestion is made by Mr. Theodore Spiering, that perhaps if only half the twenty-four concerts were called symphony concerts, and the other half be made a little more popular, while still giving works of sterling value, the result might have been better. Another suggestion is that the orchestra ought to play oftener, giving popular concerts upon another evening in the week. This idea the trustees of the orchestral association have resisted, under the impression that the income from that source would merely take away the same amount from the usual concerts. I doubt whether this is so; at any rate I would like to see it tried.

At all events Mr. Thomas himself must now and then have doubts as to his success as educator, since here after twenty years' work in Chicago, and eleven years of holding the very center of the stage, during which about \$345,000 has been paid by the guarantors for supplementing the paying patronage of the concerts, he finds himself at the end in practically the same position as eleven years ago—or rather his guarantors find themselves there. Two years ago the deficit seemed to be in

fair way of being overcome, the amount having fallen to \$16,000.

Upon one point, at least, Mr. Thomas is entitled to very high honor. He has given novelties with a liberal hand while they were still new. I suppose that during the past five years we have had a fuller representation of Tschaikovsky, Richard Strauss and other new composers than they have had in Berlin itself; and as compared with Leipsic or Boston, we have been four times as well treated. This is something.

It looks to me as if the fault might be divided between two. The conductor does not always arouse enthusiasm, even for a strong work. The public is certainly ignorant and cold to art-music. Yet somehow the money is found to maintain this extremely fine apparatus of high musical art at a cost which leaves such kindergarten financial problems as that of the Art Institute or the People's Institute far in the background. This, certainly, is a credit to Chicago.



PUBLIC SCHOOL MUSIC IN WINNIPEG.

EUGENE E. SIMPSON.

The writer has lately visited the public schools of Winnipeg and has found many obstacles confronting the school music work there. Since Winnipeg lies at distances of twelve to fourteen hundred miles from her sister Canadian cities, Toronto and Montreal, her position is that of a pioneer and a recluse in the great Northwest. Minneapolis, the nearest metropolitan neighbor, is five hundred miles away.

Excellence in any public school system depends naturally upon the equipment of the teachers. Winnipeg's difficulty centers at this point. In former years the school authorities of the city were disposed to bring teachers from outside points with the hope of obtaining the best. But before long it became apparent that the teachers' agencies and other sources of supply considered Winnipeg a conveniently distant asylum for those teachers who were unable on their merits to obtain positions further East or in the United States. Business was business. The condition became so pronounced that the Winnipegers resolved to work out their own salvation by training teachers at home. This is proving eminently satisfactory, but in so far as the country is now and the musical advantages are comparatively far behind the opportunities for literary culture, school music may be considered still in its infancy. This notwithstanding the official sanction of the provincial government regarding music as a regular branch of the common education. Illustrating the musical status in the province we have the significant statement of Mr. L. H. J. Minchin, who is supervisor of music in the Winnipeg schools and is professor of music

in the Provincial Normal of Manitoba, also located at Winnipeg. The attendance at the normal is drawn from all the municipalities of Manitoba. It will be well to remark that some of these municipalities are so new as to consist principally of beautiful unbroken prairie and blue sky. Consequently many of those who come in from the country have had no opportunity to gain even a fair working knowledge of the rudiments of music. Though the instructor at the Normal is supposed to give two "lectures" per week of an hour each, Mr. Minchin says that necessity sometimes brings these down to the level of real music lessons to the teacher candidates. But let us not leave the impression that either musical advantages or real musical culture is absent in Winnipeg. In this fine city there are some sixty thousand persons who have immigrated or have been born here principally since 1870. We are permitted the remarkable observation that as early as 1890 a young and prosperous symphony orchestra of about thirty players was performing the easier symphonies by Haydn, Mozart and Schubert, and movements from Beethoven. Since it had not been possible to rear and train these players in the short life of Winnipeg, here was a parallel case of transplanted English musical civilization such as it was my privilege to mention in a short paper for *Music* of January, 1900, on "Musical Conditions in Australia and New Zealand." Under the direction of Mr. Paul Henneberg, former flautist of the Mendelssohn Quintet Club, the orchestral society of Winnipeg, known as "The Apollo Club," remained in good working order for seven seasons, or until Mr. Henneberg's departure from the city. From the choral side there is the fine record of an amateur and business man, Mr. James Tees, who has given about eighty concerts in Winnipeg. With both male and mixed choruses he has produced such works as Stainer's "Crucifixion," Gade's cantata "The Erl King's Daughter," Gaul's "Holy City," Mendelssohn's "Forty-second Psalm," Dubois' "Last Seven Words of Christ," Gounod's "Redemption," and various chorales from the Bach Passions. It should be stated here that the symphony orchestra is not now intact, though there is some talk of reviving it under the direction of Mr. Minchin. Mr. Tees, who was also prima promoter for the organization, has

explained that the musical cause in Winnipeg has suffered quite severe competition since the opening of the fine opera house there a few years ago. Formerly people had taken concerts as their principal recreation, but things have now changed,

Returning directly to the subject of music in the schools, there are still some interesting phases to note. A most noteworthy one is the friendly attitude toward the fellow-teachers and music book publishers of the United States. Winnipeg is now making some use of a series published this side the border and would gladly go further if it were possible to procure an edition substituting the patriotic songs of the United States by the patriotic songs of Canada. Certainly it is too much to expect Canadian youth to nurture on a brand of patriotism expressly prepared for another country. The people of Winnipeg are good Americans, but Canadian Americans. The writer greatly enjoyed the cordiality in an interview with the superintendent of the Provincial Normal, Mr. W. A. McIntyre, (The name McIntyre seems to "run in the family" at Winnipeg, this being also the name of the superintendent of the city schools). The normal superintendent explained that he was aware of the relative status of school music in the province, but he thought as much as possible had been done, considering the newness of the country and the great isolation they suffered. He said there were no special summer sessions of the Provincial Normal, but there had been some agitation for them, and he thought they might be possible before very long. Meantime he expressed it as a wish that the teachers of Manitoba and of the northwestern part of the United States might come together at some point mutually agreeable and hold summer normal together. This would reduce the relative cost to both parties and first-class authorities in the various branches could be secured where it might be impossible for either community alone. As to the actual musical work being done in Winnipeg, a very few remarks will suffice. The teachers in the rooms are responsible for the singing of their own classes. The supervisor of music is very faithful and very industrious in his efforts to secure good work through them, but he does not feel the liberty to call them together in meeting either by grades or as a body. There-

fore, the teachers of our own country who are accustomed to the "hotbed" supervision so common and so necessary for satisfactory results will be able to form intelligent ideas of the true status in Winnipeg without further specification on the part of the present writer. There is some good honest work being done, but it is perceptibly inadequate when compared with that of any progressive modern school.

THINGS HERE AND THERE

SPIERING MUSICAL FESTIVALS.

A remarkable series of Musical Festivals is given this year under the joint directorship of leading local conductors and societies and Mr. Theodore Spiering, assisted by his own orchestra and a fine list of solo artists. The main features are as follows:

Mount Vernon, Iowa, May 22, 23 and 24. Five concerts, two matinees, mainly miscellaneous, and three evening concerts. The first concert, apparently without the Spiering forces, song recitals by Mr. George Hamlin, Mr. Sidney Biden and Mrs. Genevieve Clark Wilson. The closing piece is Lehmann's "In a Persian Garden." Friday afternoon, a concert in which Mr. Clarence Dickinson appears in some important organ numbers and the Spiering quartet. Friday evening, a symphony concert by the Spiering orchestra, the main selections being Beethoven's 5th symphony, Liszt's "Les Preludes," and the "Gathering of the Guests at the Wartburg," from Wagner's "Tannhauser." The solo artists of this concert are Messrs. Max Heinrich, Otto Roehrborn and Herman Diestel. Saturday afternoon, Mme. Bloomfield Zeissler and the Spiering orchestra. She plays the Rubinstein concerto (one of her very best interpretations) and a variety of smaller numbers. The orchestra plays the overture to "Oberon," Tschaikowsky's "Caprice Italien," Wagner's "Waldweben," and a Mendelssohn Scherzo. Saturday evening the festival ends with a performance of Handel's "Messiah," probably conducted by Mr. Charles F. H. Mills, although upon this point the program is a little vague, naming both conductors.

The next is at Dubuque, Iowa. The first concert is devoted to Gounod's opera of "Faust," with the solo artists already mentioned, and the local chorus, probably with the local conductor, Mr. W. H. Pontius. Tuesday afternoon a popular concert in which the Spiering orchestra plays the "Mastersinger" Prelude, Nicolai's Overture to "The Merry Wives of Windsor," and Liszt's 2nd Hungarian Rhapsody. Mr. Herbert Butler plays the second Wieniawsky concerto, and Mr. Emil Hoffmann sings the Torreador song from "Carmen." On Tuesday evening the program is unusually varied. The orchestral numbers are the 5th symphony of Beethoven, the "Oberon" overture, Miss Jeannette Durno plays the Grieg concerto for piano, the chorus sings "Hiawatha's Wedding Feast" and the Inflammatus from Rossini's "Stabat Mater."

At Clinton, Iowa, the festival opens on Wednesday evening with some light numbers by the orchestra and Smart's "Bride of Dunkerron"

sung by the local society, with a good list of solo artists, Mr. Glen Hall being tenor and Mr. Sydney Biden baritone. Thursday afternoon a miscellaneous concert, the orchestra playing the Beethoven 5th symphony, the Liszt Preludes, and the "Mastersinger" Prelude. Solo artists, Miss Durno in the Grieg concerto, Diestel upon the 'cello, etc. On Thursday evening the "Messiah" by the local society, Mr. Spiering conductor.

At Rock Island, Ill., May 30, the "Mastersinger" Prelude, Liszt's Preludes, and the Bridal Procession from Rubinstein's "Feramors." Solos by Mr. Glen Hall, from Tschaikowsky's "Eugene Onegen," the Bruch concerto for violin by Miss Florence Chamberlain, etc. Saturday afternoon, symphony concerts, Beethoven's 8th symphony, the Waldweben, and the 2nd Rhapsody of Liszt. Solo performances, Miss Durno in the Grieg concerto and various songs by Mr. Charles W. Clarke. Saturday evening, the orchestra plays the "Oberon" overture and Tschaikowsky's "Italian Caprice," Mr. Herbert Butler plays the 2nd Wieniawsky concerto upon the violin, Mr. Biden sings, etc.

At Burlington, Iowa, Monday evening, June 2, a miscellaneous concert in which the orchestra, Mr. Butler and Mrs. Wilson appear. In the evening a symphony concert, the number being Beethoven's 8th, and Miss Jeannette Durno plays the Grieg concerto and a group of solos. On Tuesday evening, the work is Gounod's "Faust" in concert form, Mr. Frank Croxton being Mephisto, Glen Hall, Faust, etc.

At Rockford, Ill., Wednesday evening, June 4, the "Mastersinger" Prelude, the Tschaikowsky Caprice, the Wieniawsky concerto by Mr. Butler, the Hallelujah chorus by Handel (the local society) and the Rossini "Inflammatu." Thursday afternoon, a symphony concert, Beethoven's 5th being the work, with solos by Glen Hall, Miss Durno in the Grieg concerto, etc. Thursday evening, the vocal solos are by Mr. George Hamlin and Hermann Diestel.

Truly a remarkably arduous series of concerts, considering the local rehearsing required and the variety of works given.

COLLEGE COURSES IN MUSIC.

Movement Among Southern Colleges for Advance.

At the convention of the Southern Music Teachers' Association at Chattanooga last June, a committee was appointed to communicate with the presidents of the Southern Colleges to call their attention to the following points:

1. All colleges ought to have in their curriculum a compulsory, thorough course of Sight Singing through all the different grades of scholarship. The advantages derived from such a course are too well known to need special mentioning here. Only one point we wish to emphasize: a systematic, thorough course of Sight Singing will result in an increased attendance of the Music department.

2. The advisability of establishing a regular circuit of concerts

which would enable the music student to hear good artists and the colleges to secure such artists at a low figure. By arranging a course of this kind, all colleges would be enabled to secure the best artists and so would be able to demonstrate to their music students the possibilities of music.

3. We wish to impress upon your director of music, voice teacher, assistant teachers of music, through you, the importance of joining the S. M. T. A., as only by co-operation the high ideals of our association can be realized.

In order to make as complete a report as possible, the committee would be pleased to receive your reply to the following points:

1. Do you have Sight Singing and what are the results? If not, would you have it introduced into your curriculum next school year?

2. Would you co-operate with us in establishing a Concert Circuit for next year and how many concerts or artists would you take?

3. Are your director of music, voice teacher, assistant teachers, members of the S. M. T. A.?

Thanking you in advance for your reply, We remain,

Very respectfully,

AUGUST GERGER, Chairman, LaGrange, Ga.

JOSEPH MACLEAN, Decatur, Ga.

FRANK HAYTON THOMPSON, Richmond, Va.

CINCINNATI MAY FESTIVAL.

The Cincinnati biennial festival, under the direction of Mr. Thomas, takes place during the week ending May 17. The main works are the Bach B minor Mass, never before presented in this country, except at Bethlehem, Pennsylvania, two years ago. Cesar Franck's "Beatitudes" and the Berlioz Requiem, in the latter the orchestra increased to 150 players. In the Bach work Mr. Thomas makes certain interesting experiments with the orchestra, increasing the wood-wind to proportions substantially those of Bach's own day. The proportions given are: 24 violins, 12 flutes, 12 oboes, 8 bassoons, 2 Oboi d'Amour, 6 trumpets, 6 clarinets, and Mr. Thomas has taken liberties with the score in order to solve the perplexing trumpet problem, Bach's parts having been written so high that they are now practically unplayable. Owing to the great size of this orchestra, the hall being scarcely if any larger than the one in which Bach gave the work, it is likely that the effect in Cincinnati will be the same as in some of the Chicago experiments, extremely strident, wailing and squally. The remaining programs of the festival are arranged with Mr. Thomas' usual taste and all-around comprehensiveness, in which quality he certainly is among the greatest of living masters.

Mr. Thomas' work in Cincinnati has been of remarkably well sustained quality. It is a pity now that Cincinnati has a good symphony

orchestra of its own and a really great conductor, that the festivals could not be given by the local forces, or at least that the entire local forces could not be illustrated in a part of the concerts. This owing to certain cliques, incident to small towns, is as yet impossible. It is unfortunate for Mr. Van der Stucken, and will be unfortunate for the continuity of Mr. Thomas' work later on when he himself can no longer carry it on.

THE MAY FESTIVAL AT ANN ARBOR.

Professor Stanley has planned an important scheme for the May festival this year, the evening programs being as follows:

May 15, Gluck's "Orpheus." The role of Orpheus by Mrs. Louise Homer.

May 16, Gounod's "Faust." The title role, Mr. Glen Hall, Mephisto by Mr. Frederic Martin, Marguerite, Miss Rio, etc. Chorus and orchestra.

May 17, Wagner's "Tannhauser." The title role by Mr. Barron Berthald, Elizabeth, Mme. Gadski; Wolfram, Mr. Howland. Chorus and orchestra.

These operas will be sung as cantatas, but the succession will be of inestimable value as illustrating certain important transitions in style and the ideals of dramatic music.

The afternoon programs contain a variety of interesting music, including Beethoven's 5th Symphony and the Schubert "Unfinished," which is having a most astonishing currency this season in all sorts of places, from student orchestras and mandolin aggregations up to the Thomas festival at Cincinnati.

The orchestra at Ann Arbor will be that of Mr. Emil Mollenhauer, from Boston, and I imagine that it is a most admirable body of players, under a conductor unusually competent. Mr. Mollenhauer is one of the younger men who will probably rise to more and more important positions as the years go by.

A STATE NORMAL SCHOOL CONCERT.

The Chorus of the State Normal School at Terre Haute, Indiana, gave a concert April 18, 1902, which from the accounts must have been quite out of the usual line of such affairs. The chorus numbers about sixty-four singers. The program consisted of selections from Mendelssohn's oratorio of "St. Paul," closing with the great chorus, "O Great is the Depth." This made up the first part. Then followed some part-songs and then the spinning scene and Good Night quartette from the opera of "Martha"—surely a variety in every way.

The chorus' work is praised by the local press, as also the solos, the soprano being Miss Lucile Major, alto Miss Edna Schmidt, tenor Mr. Louis Raper. The paper credits Miss Schellschmidt with having re-

sponded to an encore with a solo upon the "Italian harp." Is this an euphemism for "Irish harp"? The concert was under the direction of Miss Lella Parr.

The gratifying circumstance about this concert was its managing to satisfy so many demands. First, the serious music it contained; then the part songs by the women's chorus, the men's chorus, and the mixed chorus. This meets the needs of what would otherwise be the college glee clubs. Finally, the scene from "Martha" in costume. It is stated in the papers that an orchestra has been organized and is now at work, practicing weekly. Anything of this kind begins to look like enlightenment and civilization, as distinguished from the foolish glee clubs of such universities as Chicago, where a great opportunity is absolutely untouched, musically.

MINOR MENTION.

The stimulating information has been sent out from Bayreuth that all the seats have been engaged for the festival performances this year, a most gratifying circumstance for the Wagner family. Verily, the "widow continues the business at the old stand" with rare success. Meanwhile unfortunate Americans failing to secure seats at Bayreuth, upon paying a suitable advance, may comfort themselves with the knowledge that at Munich they can hear much better performances at more reasonable rates, and amid surroundings of an art character and a hotel civilization incomparably superior to the native Bayreuth necessity of cultivating their principal annual crop (the summer tourist) all of a sudden and with unpleasing emphasis upon unimportant individuals. Bayreuth is a most admirable place to stay away from. Still, in seeing Mme. Wagner one sees a remarkable woman, of rare heredity and temperament of power. The Herr Siegfried Wagner, also, is a son of a distinguished father and the grandson of one of the most remarkable personages who ever adorned musical history. But if hearing the music is any object, one should avoid the performances which he directs, for he is in no sense any more than a very commonplace conductor—probably not in any way comparable to Mr. Walter Damrosch—and this is not necessarily a compliment to Mr. Damrosch.

* * *

The first annual meeting of the Minnesota Music Teachers' Association will take place at St. Paul, May 19 and 20. A variety of organ, piano and song recitals are promised and some papers by strong men, among them Mr. Harlow Gale, of the State university. The closing event is a concert by the Kneisel Quartet, from Boston. The president of the association is Mr. Clarence A. Marshall, and secretary, Miss Jennie Pinch, who is also treasurer and conservor of the funds.

* * *

From Saint Clara College, Sinsinowa, Wis., comes a recital program by pupils of an encouraging nature. Besides an unusual supply of violin work, the piano numbers consisted of such selections as the Impromptu in A flat, by Chopin, Schumann Novellette, Op. 21, No. 1, Prophetic Bird, Moszkowski Moment Musicale, Liszt's Concert study in F minor (one of the very best of this master, and enormously difficult), etc.

* * *

Mention was made about three years ago of a very talented pupil of Mr. H. A. Kelso, a Miss Blanche Sherman, who was playing some very strong programs. Later Miss Sherman was sent abroad by the Amateur Club for two years. She returned and has been working by herself. Lately she played a program before the Amateur Club in which she showed the most astonishing combination of technique and

extremely rare personal gifts as an artist. She is already a virtuoso pianist of most exceptional attainments; and apparently destined to make herself felt among the greatest in this department. Her future will be watched with the interest due to her fascinating personality and attainments.

* * *

Mr. Arthur Farwell, the clever young composer, may now repose upon his laurels. He has harmonized some Indian melodies (North American Indians) and published them in his own publishing house. The composer Humperdinck has written him a letter of approval. The letter has been reprinted and sent around and a copy is before the writer. No doubt others have also seen it. Meanwhile it is to be hoped that Mr. Farwell will not content himself with the crude melodies of the aborigines, but go on and do clever things of his own, not only well harmonized but having in them the real thing which our modern art of music is meant to contain. Not necessarily at first symphonies and grand operas, but a few pieces of less dimensions, which can be added to ordinary resources for musical enlightenment.

* * *

Mention was inadvertently omitted of the engagement in Pittsburg of Mr. E. H. Lemaire, formerly organist of St. Margaret's, Westminster (Prof. Lutkin wrote charmingly about him, some months ago in Music), as successor of the late Frederic Archer as town organist of Pittsburg. Mr. Lemaire is one of the best concert organists now doing business and he ought to be capable of much usefulness in his new place. He had the bad taste to fly into print immediately upon his arrival with an interview in which he is credited with having declared that English organs are much superior to American. This was an unkind beginning, and quite between ourselves, not altogether supportable by sound arguments. At all events, indiscreet for a beginning.

* * *

A circular from the Sickner Conservatory of Music, at Wichita, Kansas, gives the enrollment of last year at 490; and that of the first half of the present year, at 357. These are large numbers and indicate the interest awakened and maintained in the part of the great state of Kansas where this school forms a sort of metropolitan musical center. The Sickner conservatory has been established ten years and it is evident that Mr. Sickner has not wasted his time. The piano course is laid out with considerable breadth and particularity, the Mason technics and Standard Graded Courses forming the foundation material.

* * *

About the time of the Grau opera season in Chicago there was a general irruption of explanations concerning Wagner's operas. The head center of this disturbance was naturally to be found in the numerously attended lectures of Mr. Walter Damrosch, in university hall. Other examples occurred in the suburban towns. For instance,

in Ravenswood, the lecturer being Mr. E. M. Latimer. These were given under the direction of the Ravenswood Musical Club.

The present writer admires this activity, admires it extremely. What is more inciting than a thirst for knowledge? Yet he is not quite sure but Mr. Theodore Thomas is right in regarding these experiments as, to quote the words of St. Paul, "born out of due time"; amid all the discussion concerning Wagner, which has now usurped altogether too much attention for fifty years and has resulted in the creation of a Wagner library of explanatory and polemic volumes incredibly large (larger than has ever been created about any other writer within a period anywhere near so short—comparable, in fact, to the Shakespearean literature, only), attention has been diverted from many other questions in art which now deserve attention.

* * *

Any teacher of singing sighing for reminders of available songs for pupil recitals, songs of a musical and excellent song character, would do well to invite Mr. Ad. M. Foerster to send a file of his last five or six programs, of recitals given in his studio by his pupils, where some very fine singers are to be heard, they say. The list of selections is entirely out of the beaten track, novelties of his own and others being of frequent occurrence, and of a character indicating that in his work he is trying to form intelligent and artistic singers who will be above holding out on a penultimate high note for the sake of a little applause; and above the shallow affectation of singing in languages which they do not understand and cannot speak. Pologlottony is a modern affection for which the true remedy has not been found. Mr. Foerster's recitals are varied with some very good pianoforte numbers occasionally, and even in this department he seems to prefer sense to mere "effect." I note what is said to have been a charming presentation of the Haydn Andante with Variations by Miss Jean Scott, regretting only that as often upon printed bills it should appear as a set of variations, which it is not; merely a variation upon an andante, a variation but little more than often happens in the recurrence of a Beethoven main theme in a slow movement. One of the Foerster recitals, Oct. 24, had no less than twelve songs by Schumann and eight instrumental illustrations of the same master.

* * *

Mrs. Clare Osborne Reid, of the Columbia School of Music, is giving some admirable programs. Miss Winifred Lamb has lately played the Schumann sonata in G minor, the Grieg ballade and the Glazounov concert waltz, transcribed by Blumenfeld. These indicate lots of talent, sound teaching and very hard work.

* * *

The music department at Pomona College in California seems to be doing some very good work.

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Speaking of pupil recitals, a series of most imposing programs is being produced under the direction of Mr. Victor Heinze in Chicago.

These formidable lists contain pretty much all the hard nuts which pianists ordinarily crack, such as the Chopin and Schumann sonatas, the Schumann fantasia in C, some of the Bach-Liszt transcriptions, and some of the largest sonatas from Beethoven. The illustrations are useful as evidence that the teacher is not afraid and that the pupils are also not without their nerve. But in point of fact such pieces are too difficult for young players to cope with successfully. They require a maturity of technique and a grade of interpretative handling which are beyond the possibilities of players at this stage. For instance, Miss Grace Sloan played the Bach-Liszt prelude and fugue in A minor, the Chopin sonata in B minor, Liszt twelfth rhapsody, etc. She showed a very good hand, indeed. On April 29, Miss Elsie Haggard played Schumann Symphonic Studies, the Beethoven sonata, opus III, Chopin sonata in B minor, and the Chopin concerto in F minor. It was evident from the playing that some very careful work had been done by the teacher. The technique was good and the memory good, even in so exacting a program as this; but the playing and the interpretations were mechanical and not sympathetic. It is a very difficult question to decide just when the more ambitious pupils ought to begin their acquaintance with music of this class; but it is quite certain that, aside from geniuses, interpretation is impossible until some years after the first studying of such tasks.

ANSWERS TO CORRESPONDENTS

MUSIC AND LITERATURE.

"I have been delegated by the ladies' literary club to which I belong to write a paper on the 'Relation of Music to Literature.' What I would like you to assist me in, is in answering the question, How far and in what way musicians have influenced the literature of their times; and conversely, in what way literature has influenced music? It seems to me as if there must be somewhere a close relationship along this line, but I do not happen to have any book in which it is taken up, nor can I quite make it out. Can you refer me to some book or books in which it is discussed? C. K."

This question is one which comes up all along the line of the women's club work, but I am not able to point the correspondent to any book in which it is authoritatively handled. According to my idea, it is not a good question. It is notorious that all deep and great composers, from Bach down to Brahms and Tschaikovsky, have been untalkative and reserved in their communications about the art which they felt so deeply and which in their own works they illustrated so splendidly. Music was to all of them something too deep and beautiful to talk about and generally they have had little or no patience with those who would have sought to draw out the musical spirit into words. On the other hand, the great literary lights, from Goethe (who in all his multiple intelligence was still unmusical), Schiller, and so on down to Browning, have regarded the composers they have known as but little better than boors, rude and uncultivated persons. I have no doubt that Goethe thought this in his heart of Beethoven himself—and he had some facts to go upon. Other literary lights like Tolstoi misunderstand music entirely and conceive it as something profane and immoral.

The first reason for such a misunderstanding between two fields of expression so universal as music and literature, is to be found in the self-absorption peculiar to genius. The inmost attitude of all great geniuses is that of men to whom God has given a very great treasure in "earthen vessels," as St. Paul says, and they *seem* abstracted and sulky, when they are in reality taking their very best care not to break the earthen vessel and spill the endowment. They are all this way. It is only the very greatest endowment of all which leaves a man simple and unanxious not to break it.

Any man with a great and subjective endowment, such as that of

a prophet, a seer, a poet, composer of the first class, is full of the wonderful *phantasie*, which goes on within him like a mighty magic lantern giving a continuous performance as he passes through life, repeating everything from the world without and transforming it in the magic of genius into something rich and strange. The wonderful poetic bits we find in Shakespeare, such as he wrote, apparently off-hand, into plays which he had patched up through an expert use of scrap books and stage craft, were such instantaneous illuminations. I suppose that the beautiful masterpiece: "The quality of mercy is not strained," etc., may have been written-in impromptu, under the heat of the dramatic conception he had brought together and which was by this time in the very warmth of its life. He may have had it in stock for years, for aught I know; but I imagine he threw it off instantaneously. It sounds that way, and there are so few scenes in literature which would have given this speech its appropriate framing. This is but an example of what meets us everywhere in this artist. The moment brings its new creation, in which the graphic fancy of the poet is unexpectedly illuminated and looks straight down into the deepest recesses of human nature. But you can be very sure that if it had been possible for such a man as Beethoven to be intimate with Shakespeare (setting aside the two centuries and more) Beethoven would never have encountered the poet in one of these moods. Still less would Shakespeare have encountered the composer in a mood like those of the ninth symphony, or even of the slow movement of the second. So with Brahms, who was apt to be rude and dictatorial; Browning would never have found him in a mood like those of the E flat minor scherzo, the Slumber Song, the Handel Fugue, or the many beautiful pictures of his later times. Conversely, Browning would have impressed Brahms but little. Each man would far rather be left alone with a copy of the masterpiece of the other than to try to keep up a conversation with him, when the two currencies were as foreign to each other as the cents of France, Germany and the United States.

One has only to read literature a good deal to find that music is rarely mentioned in it understandingly. There are a few conventions which are as safe as the abacus leaf in Greek art. One can speak of the "morbid" Chopin, the "deep" Beethoven, the "mystic" Schumann, the "sublime" Handel, the "sweet" Haydn, and so on; but the moment you ask one of these artists to mention some one piece which really says something, you will find that as soon as he passed the fifth symphony of Beethoven or the ninth, he is at sea. Of Chopin he confines himself to "one of the nocturnes," and it is wise not to press him to say which one or where it happened to do the business; even to specify what business it did do. No; they are completely at sea. Even Browning, when he wants to write about fugal art takes as the hero that old pedant, Abt Vogler, who never wrote a true piece of music in all his life, even though he did give some lessons to Mozart and Weber.

I think on the whole that the composers come off a trifle better in this competition of relative ignorance. They all seem to have dis-

covered or been told authoritatively that at the head of the literary guild was a writer named Shakespeare, and I should greatly doubt any good composer falling into the doctrine that Bacon wrote the plays because Shakespeare was unable to do it himself. That would be a still greater miracle. Shakespeare stands for a poetic concept of peculiar scope and virility. Goethe is recognized in his lyrics, where he is truest; so also Schiller. The novelists have on the whole their dues. It is plain that both Schubert, Beethoven and Richard Wagner were greatly drawn to Shakespeare. I doubt whether any great poet was greatly drawn to them. The poems do not show it. Browning wrote so recently, when the relative value of the music of Beethoven and the romantic composers had been so well established, that it is certainly a little strange that he did not find something worth saying on the subject. But he did not.

My own theory of the case is that it is the object of literature to bring to expression the whole of man's conscious nature—his ideals, his possibilities, his most various gifts, and even his depravities and degeneracies, to the end, as Hegel says, that the soul may completely know itself. Now this is such a very enormous undertaking, and the individual problems included are so varied and unlike, that as a matter of fact the writers themselves are so self-absorbed in their own province that they have but a modified appreciation for other writers whose lines are different. Each man is like an eye that squints. While the man goes straight ahead, the eye that squints out sees objects on one side the path only; if he chances to discover something on the other side, it is so indistinct that he shies at it, as a horse does when the blinders prevent his seeing clearly.

Music, on the other hand, has the task and the material for performing it, of bringing to expression all that part of the deeper soul of man which as yet has not been formulated into words, or even brought out incidentally in a poem or story, but which still lies deep down below. All the rapt and ideal moments of spirit, all the terrible surgings of spirit, its conflicts, like storms upon the ocean floor (if such there be), in short the entire subconscious soul of man. Thus music begins where literature ends, and completes the graphic story of man created in the image of God, but who has sought out his own inventions. And such is the nature of this curious language of music that these expressions of mood and raging or soaring spirit make themselves felt by all who will listen to them and give themselves up to the impression without seeking to explain them. In such a hearing the poet might be quickened to fresh successes of his own; and I can imagine that a composer might be quickened to something better of his own, through a poem; he sets himself to say it better and more thoroughly. Thus while music and literature between them cover practically the complete expression of human life, as it is and as it might be, they operate so differently that the great artists, those in whom the individual endowment is strongest and most characteristic, easily misunderstand each other. I never heard of a writer who had advanced so far in music

as to really love Bach. I remember that the late Edouard Remenyi told me that he had a great many mornings with Olive Schreiner, out at her African farm, and played to her all sorts of the greatest music he knew, particularly the Bach sonatas for violin, upon his wonderful violin, the "Titan," and that she declared that she drew a great inspiration from it. Very likely. But then Remenyi was not a composer, but an interpretative artist, a being less greatly endowed and less set one side than the composer himself. Had Bach been there and the Schreiner been privileged to hear him day after day, it is doubtful whether he would have done as well.

No! It is too soon to try to figure out this question in all its bearings. Enough that if they do not influence each other they well might, and certainly will when education becomes more inclusive and comprehensive.

REVIEWS AND NOTICES

MUSIC IN THE HISTORY OF THE WESTERN CHURCH.

With an Introduction on Religious Music Among the Primitive and Ancient Peoples. By Edward Dickinson, Professor of the History of Music, Oberlin College. Cloth, 426 pages. \$2.50 net. Charles Scribners Sons 1902.

In this well printed and well written volume Professor Dickinson has contributed a chapter to the general history of music which will be highly appreciated by a certain public, devoted to music from its ritualistic standpoints, and previously without any good text book in English. Historians of music either make religious music the main thing in the development of the art, and therefore build entirely one side of the facts of the real development of our modern art, or else give this branch of the matter the limited space it justly demands in a universal history of the art. For while the religious uses of music have been universal ever since the beginning of history, it is curious how little of our essential art has come down through this channel. It would be too much to say that secular music is no more indebted to the church for its material and ideals than science is indebted to the church (at least for its sins of omission, in not burning quite all the scientists when men of that ilk were few), but there could be quite a little said upon the subject.

Professor Dickinson can hardly be blamed in taking it for granted that the hero of his present work, church music, is really a fully endowed department of the art of music, by itself considered, and such a postulate not improperly underlies his work and colors it. Yet it is quite true that the important uses of music in religious service are not expressive but symbolical. The Plain Song, which Professor Dickinson rightly recognizes as having a dignity and beauty belonging to it, is nevertheless not at all like our modern music with innate expression; its seeming sacredness is in fact the survival in it of obsolete harmonizations, typical and frequently recurring types of melody, of a restricted range and wholly without individual expression, or nearly so; and deriving its sacredness from association.

This verdict concerning the essence of so-called sacred music is tacitly admitted by people of Professor Dickinson's class, when they have to speak of the masses of Beethoven, Haydn and Mozart, which they almost universally dismiss as unchurchlike. Now it is quite certain

that be the expressiveness of the masses of these authors what it may, these works certainly are part and parcel of their entire contribution to art, and all of these composers were serious enough and good churchmen enough to rise to their best when they had to deal with such texts as the "Gloria," the "Agnus Dei," etc. That they generally turned loose the professional equipment when they tackled the "Credo" was but natural, since the words are without much expressive power.

The range of this book will be found in the chapter headings, which are these: "Primitive and Ancient Religious Music—Ritual and Song in the Early Christian Church—The Liturgy of the Catholic Church—The Ritual Chant of the Catholic Church—The Development of Mediaeval Chorus Music—The Modern Musical Mass—The Rise of Lutheran Hymnody—The Rise of the German Cantata and Passion—The Culmination of German Protestant Music in J. S. Bach—The Musical System of the Church of England—And Problem of Church Music in America."

One or more of these chapters have been printed in these pages already. The work is done seriously and well.

If a few little subtractions were to be attempted from the full breadth of some of Professor Dickinson's statements, the following would be a case in point. On page 131 he says: "The choral song developed in the ages of faith is pervaded by the accents of that calm ecstasy of trust and celestial anticipation which give to mediaeval art that exquisite charm of naivete and sincerity never again to be realized through the same medium, because it is the unconscious expression of an unquestioning simplicity of conviction which seems to have passed away forever from the higher manifestations of the human creative intellect."

This form of expression proves too much, and must be regarded as individual, peculiar to theological and provincial centers. It is not true of mediaeval music that it did transcend in the qualities here attributed to it. There are a few musicians who have studied and often heard compositions by Palestrina and the best of his school, who hold the opinions here voiced by Professor Dickinson. It is possible to make an assertion of this kind without meeting defeat, since most of those who feel that it is untrue, or like a miracle "infinitely improbable," are without the direct means of meeting it. For the sake of the argument we may admit that in a few moments of his works Palestrina and now and then Orlando Lassus rose to exceptional heights of pure beauty and mystical spirit. But they did not do this habitually, and their predecessors did not do it at all. When Palestrina and Lassus wrote, the air was just bursting into song through the creation of opera, which took place almost coincident with the death of these two great masters. That the mediaeval music was sincere we may admit as a rule. It was often clumsy and inexpert. Occasionally it was simply laborious and stupid. In fact, the stupid composer never had such a fruitful field for exploiting his talents as during the century which closed with the two masters above mentioned. The tendency to over elaboration,

which the Netherlandish art betrayed in other fields as well as in music, had then reached a point where elaboration for elaboration's sake gave the composer an opportunity for carpenter work upon the largest possible scale; the bigger the fabric he builded, the more master builder he. Moreover, we have other testimony, and one very high within the innermost circles of the church itself. For instance, the cardinals appointed to report to the Council of Trent upon what ought to be done for reforming church music reported of the pontifical chapel itself that the singers counted it for their chief glory that when one was singing *Sanctus* another was singing *Gloria Tui* and so on, the result being that the words were so mixed up as to be undistinguishable, and in the copy from which I took my version (History, p. 174-176), goes on to state that the whole result was a "confused whirling and snarling," more like the effect of cats in January than that of the flowers of spring." The comparison was actually in the version I copied and translated, but at this moment I am not able to cite the source. Moreover, it is well known that masses were not only written with secular songs as *canti fermi*, but the secular words were written in and often sung by the tenor voices. The old roystering air, "The Armed Man," was one of the favorites—and in point of profanity this was about the same as a *Te Deum* nowadays would be with a tenor *cantus fermus* upon the melody of "We Won't Go Home Till Morning," and the words actually sung along with those of the *Te Deum*.

Another significant token of a state of purity and simplicity characteristic of true art full of real religion, is the fact that Palestrina himself writes the beginning of his setting of Lamentations: "Here beginneth the first chapter of the Lamentations of Jeremiah," and the music is as noble and affecting as anything which occurs later in the most beautiful parts of the poem upon which he was working. The late John Hullah comments upon this.

Because the Netherlanders wrote their church music in church modes and with an endless elaboration of art, there is no reason to suppose they were different from other augurs, who, we are told, do occasionally wink the other eye when passing behind the high altar. Such things have been known in sacerdotal circles in all ages.

In fact, it might be said that one of the chief reasons for thinking mediæval church music more sacred than most since is simply the moss growing over it so richly. It is easy to prove too much in art. The cold fact is that beyond a very elementary and occasional bit of acute expression, the music of Palestrina is remarkable for its really pure and melodious counterpoint and a certain instinctive appreciation of the Plain Song and a feeling for the truth of the text, conventionally interpreted.

M.

* * *

HIGHWAYS AND BYWAYS OF MUSIC. By Hugh A. Clarke,

Mus. Doc. Silver, Burdette & Company. 16 mo., cloth, pp. 144.

This handsomely printed little volume contains the substance of six lectures which Dr. Clarke has been in the habit of giving during late

years. They are elegant productions, from a literary point of view, the subjects the following: Musical Myths—Some Facts in the Growth of Music—Literary Men and Music—Some Curiosities of Musical History—The Teutonic Element in Music—Modern Tendencies in Music.

These lectures have the character of genial and gentle digressions of a musical scholar into various bypaths which are not too well known. Dr. Clarke's personal equation is that of a musician who when hard pressed confesses that to him personally all the music since Mozart seems a little far fetched, and much of the later work entirely beyond reason. For instance, note this sentence in the last lecture of the series:

"The simple frankly imitative music of Haydn has gradually broadened into the 'program music' of to-day; the ideal school of Beethoven into the mysterious formless and generally cacophonous productions of the extreme modern school, which sets at defiance every rule as to key, progression and form."

This is a plain case of eleven obstinate men on the jury, the steady progress of music along certain lines being too unmistakable and too authoritative to be dismissed as surpassing all legitimate rule and order. That cacophony does occasionally prevail, we hear plainly enough, in some of the musical myths of Richard Strauss; but that anything of this kind is to be found in the music of Brahms, Tschaiikowsky or Dvorak, is preposterous. Even Richard Strauss is clear enough when he happens to be engaged in saying something.

The musical historian will regret that Dr. Clarke did not think it worth while to furnish his own grain of salt for safely taking such a statement as this: "To the old classic school melody was of little or no importance. But with the rise of the modern classical school, there came an outburst of noble, beautiful melody which has not even yet quite died out."

* * *

(From A. P. Schmidt.)

SIX CHARACTERISTIC PIECES FOR PIANO. By W. C. E. Seeboeck. Op. 118.

Impromptu Nocturne.

Novellette.

Mazurka.

Minuetto.

Valse Caprice.

Sarabande.

Mr. W. C. E. Seeboeck is by no means an untried composer. On the contrary, during the last twenty years he has written indefatigably—written at times when, like Schubert, the mere cost of the music paper was an item to be compromised with the unsettled claim for dinner. While the opus number above indicates an advanced place in this activity, it is far from revealing the true state of the case. The other opus numbers below were not produced in trying to write something else as popular as his opus one, but have been art-works, written almost entirely to satisfy his own taste, and very few of them have

been published. These works comprise about three hundred songs (and very beautiful some of them are) a piano concerto (played with Thomas), several symphonies, an oratorio, two or more operas, and a great variety of piano pieces. All show the same general qualities, namely, a rare musical nature, a facility of counterpoint amounting to genius, a charming musical fancy which is as delightful when it is diatonic as when it is chromatic, and it is liable to be the latter very much, indeed, and a knack of the well sounding and melodious. Seeboeck's personal leaning is more and more to those sweet and delightfully delicate bits of fascination, of such as some of his earlier minuets illustrated. As a pianist, while at times playing magnificently in strong and serious works, and being above all a musician of utmost competence, he is able to transpose at sight and do all those traditional things appertaining to musicianly gifts, and do them with a delicacy and ease which thoroughly conceals the real skill exercised. In short, Seeboeck is a musical personality to be reckoned with.

Coming now to the present set of pieces, they are to be taken as teaching pieces and pleasant recreations of good amateurs. While none of them rise to individuality of epoch-marking rank, they are all musical, all pianistic, and all of a truly Christian refinement.

One which is likely to find many friends is the first, the *Impromptu Nocturne*. The key is G minor and the opening notes recall Chopin's much played nocturne in the same key; but the harmonic handling and the mood are much simpler here, and he makes a good deal out of his idea. It is very easy (early 4th grade) and extremely well worth knowing. Unless the reviewer is mistaken, the student is quite sure to fall into wrong notes in the accompaniment in the fifth measure and elsewhere, where owing to the leading of the melody and the appearance of an unexpected flatted tonic G flat, the right hand may change to D flat, a mistake which the eye would make if the man behind the eye were careless; later in the twelfth measure the left hand will be very liable to put in an undesirable D flat, merely from force of habit. The harmonies here are charming. On the resumption of the theme, after the middle piece, there is an added melody in the baritone range.

The *Novellette* I like least of the lot; this may be perhaps because it is a little too good for me. Perhaps it is due to my Schumann prejudices, which make the name to imply a forefulness of mood truly novel—which is not here the case. It is a well-made piece and may prove more long lived than I think.

The *Mazurka*, which is dedicated to that most enthusiastic artist and agreeable writer, Miss Amy Fay (who at one time showed her self very useful to Mr. Seeboeck's career, when he greatly needed some one to further his talents) is a really original piece of the kind, agreeable as well as easy. In the middle part the ease is liable to be overlooked by the student in the multiplicity of accidentals and the additional voice in the middle range. Very delicate.

The *Minuetto* is in G minor and is a well-made antique, quite in the old vein, and at the very first hearing not very attractive; later it

rather grows upon one. The bass runs throughout in octaves, and the player might well take a leaf from Seeboeck's own way of playing them. In place of the bass tuba effect, which too many students associate with the idea of bass octaves, Seeboeck plays them quite softly but distinctly, with a sort of "stocking feet" effect, such as the double basses have when they play *pizzicato*, and softly. With this little addendum, the piece will prove delightful. As usual, it is admirably well made.

One of the most elusive of this set is the Valse Caprice, which, while apparently easy enough, has a tricky little figure in the bass which makes trouble to unaccustomed talents. When this little trick is mastered and made easy and natural (the Seeboeck fingering will not be possible for short fingers) the right hand part must be put on and the whole played lightly, easily, elastically, and above all softly, like a very delicate orchestral piece. When so done it will repay.

The Sarabande again, which is dedicated to that devotee of the true modern art of music, Mr. Emil Leibling, is a characteristic specimen of Seeboeck's handiwork. In place of the minor tonality which is so common in this type of piece, Seeboeck sets it in A major and ornaments his melody with the antique ornaments, quickens his motion from quarters to eighths, and so contrives to pass a very pleasant few minutes amid the fragrance of the past.

* * *

SONGS OF ALL THE COLLEGES, Including Many New Songs.

D. B. Chamberlain and Karl P. Harrington. Hinds & Noble, New York.

A handsomely printed book of 213 pages of college songs. The new work opens the book, a graceful waltz song for male voices, likely to become popular. The book contains a few arrangements of the better class of art songs, including some from Brahms, Kjerrulf, etc., but is mainly filled up with college songs—which from a musical standpoint have little or nothing to do with the case, *tra la*.

* * *

TWO BALLET AIRS. By W. C. F. Seeboeck.

Shadow danse. Op. 39.

Menuet de la Cour. Op. 61.

Here we have something more nearly like what Seeboeck himself plays. The "Shadow danse" is a very light and interesting staccato caprice in chords, upon a 6-8 measure, rather quick. As the author would play it this would be as light and shadowy as possible. In addition to the notes here set down, Mr. Seeboeck would probably introduce a variety of lesser melodies and bits of melodies, giving the whole the busy effect of a well-made orchestral piece. It falls within the 5th grade. The "Minuet de la Cour" is a little more difficult, and is of a character such as Seeboeck always adds to when he plays them himself, his large hands, which reach a twelfth with ease, enabling him to apply his counterpoint in the tenth and almost anywhere else

there is a good chance. It is a very bright and pleasing piece without a single note of the world-grief inside its entire body. It is the beauty of these things of Seeboeck, they take music in its very essence as music, and are content with being beautiful without tearing passion into tatters, or suggesting the inferno, even in any of its least degrees. The Seeboeck muse, when not engaged in production, and frequently when she is, is straight from the same realm of blest spirits as the muse who presided over the corresponding parts of the ballet music in Gluck's "Orpheus."

* * *

(From A. P. Schmidt.)

SYLVANNIA. A Wedding Cantata, for Soli, Chorus, with Piano-forte Accompaniment, the Text Freely Adapted from the German, by Frederick W. Banckroft. Music by Mrs. H. H. A. Beach.

The name of the work is a trifle misleading. The wedding matters occupy the first half, roughly speaking, after which there are such cases as those of the disconsolate widower, the comfort by the forest trees and other sympathizing environment, a chorus of villagers and the like. In short, quite freely from the German, where life is so myriad-sided that from any beginning almost any kind of experience might naturally follow. As for the music, it is varied, pleasing, delicately conceived and well made for the use of societies, concerts and the like. While modern in spirit it is not of great difficulty, and one would say that the smaller choral societies might find in a work of this kind an agreeable relief from the "Messiah" and other works written for large choruses and very long seasons of preparation. Very charming extracts might also be made from this work for occasional singing. The entire work would probably occupy about forty minutes in performance.

* * *

(From C. F. Summy Company.)

SCENES DE BAL. ESQUISSES POUR PIANO PAR JAMES H. ROGERS.

Prelude d'Orchestre.

Un Tour de Valse.

Souvenance.

Les Bavards.

La Reine de Bal.

Coquette.

Blonde et Brun.

L'Oiseau qui Chant dans le Jardin.

Polonaise Finale.

A collection of short pieces for piano, rarely exceeding two pages of moderate difficulty (4th grade), but not adapted to playing continuously, owing to the faulty succession of keys—as for instance, a piece in the key of B flat followed by one in E major "tritone" with a vengeance. Again the key of B major is followed by that of E flat, and

this in turn by one in A major, and this again by E flat major. Otherwise the matter is rather interesting, and, to judge from the names, the pieces have some kind of common relation—which was unfortunate in not being easily explainable in the English language. There is nothing quite so poetic as a foreign tongue when “she” is not quite understood. It might mean volumes, but as matter of fact does not.



MUSIC.

OCTOBER, 1902.

RICHARD STRAUSS.

From the French of M. Marnold.

(Concluded.)

"A Hero Life," indeed it is, at least in its dimensions; his most important symphonic work. This time the composer has himself chosen the matter of his inspiration. There is no program from a foreign source; the title alone is already significant. Nevertheless, for concert purposes, it is necessary to explain that the work is divided, so to speak, into six chapters, which succeed each other without interruption. The Hero, his Adversaries, his Companion, the Hero upon the field of Battle, his Peaceful Works, his Disillusion and the Solitary End of the Hero.

Are we to understand from this brevity of explanation that Mr. Strauss has renounced in this work the infantile subtlety of his "Don Quixote"? Perhaps so, if we are to believe with M. Romain Rolland, who upon the absence of program reports these words of the author: "You do not need to read it. It is enough to know that we have there a Hero in engagements with his enemies." On the other hand, the declarations of M. Frederic Roesch, in his thematic and analytic study, are of a very different tone. In response to a report which was sent out before the publication of the work, according to which this latest production of Mr. Strauss was to be a return to "symphonic music," in contrast to "program music," pushed in "Don Quixote" almost to an absurdity, he declares that in

a few words Mr. Strauss had explained on the contrary that he had intended to give in "Hero-Life" a supplement and a complement to this same "Don Quixote."

A careful hearing and study of the work give evidence that not impossibly both these contradictory sayings of Mr. Strauss might be sincere. We find in truth in "Hero-Life" passages sufficiently symphonic, for which the short indications he has given are if not absolutely superfluous at least sufficient to direct us to his poetic intentions. In contrast to this there are other pages for which it is necessary to address ourselves to the advices of Mr. Roesch.

Of all the Strauss works, "Hero-Life" is certainly the most unequal, the most chopped up, the most hybrid. We do not find here the harmonic coherence of parts which compels our admiration for the structure, despite its novelty, of "Death and Transfiguration." This unity, which in spite of the occasional absence of musical *form*, we have found in most of the works of Mr. Strauss, thanks to the constant relation of thematic derivations and his masterly counterpoint, we seek in vain. Not that the capacity of the musician has fallen off in the least from the standard in his previous works, in the combination and transformation of themes, but the inspiration of the composer is here so disordered that the general physiognomy of the work remains confused.

In "Hero-Life" there are in effect no less than a score of themes or different motives, of such character that in tracing their transformations and in joining them to twenty-three other themes, taken from the previous works of the same master, which here figure as "pacific works," Mr. Roesch finds it necessary in his analysis to enumerate no less than seventy thematic examples. This abundance need not surprise us. Twenty musical ideas and as many transformations do not seem like an unduly large number when it is meant to paint or describe the entire contents of a life of man, and this man a hero. But the previous enumerations show the multiplicity of images amassed by the momentary actions of the poetic impulses of the composer. Thus it is necessary to admit that the laconic program furnished by the author is not sufficient to explain to us clearly the thought of the musician; and thus we com-

prehend clearly why, despite the symphonic qualities of the music in many places, Mr. Strauss' "Hero-Life" is the one of all his works which remains unaccountable from a purely musical analysis.

Apart from its allegorical sense, this music appears like nothing else than a long and, at times, clamorous improvisation. In the combinations and in the number of themes Mr. Strauss displays his customary mastership, but this virtuoso technique here tells us nothing which we have not known already this long time. Moreover, his inspiration seems halting and not very original. One would imagine that, cramped by the poetic insignificance which he had attached to his melodies, the author had neglected to consider them from a purely musical point of view, or at least had not given this part of the work the time and care necessary. Several of them recall unmistakably passages in his former works. At the beginning, a theme of sixteen measures, in E flat, introduces the hero to us. No one can deny that this theme possesses a character of heroism sufficiently brutal, but the arabesques in sixteenth notes which end it (referring doubtless to the exuberance of the person) sound like an echo of the peroration of the "Joys of the Passions" in Zarathustra. A little later, another theme, in D major, coming out in A minor, sounds like a very near relative to the motive of "Manly Strife" in "Death and Transfiguration." Finally the "Companion of the Hero" is announced by a melodic design closely resembling the motive of "Love" in "Guntram," a resemblance emphasized by the three identical first notes and a similar rhythm.

If Mr. Strauss perseveres in the direction in which he is at present engaged, there is reason to dread that his future productions, continually more audacious in their descriptive intentions, will become less and less interesting from a purely musical point of view. Mr. Strauss' extraordinary facility in writing permits him to juggle with his fancy in themes less proper to this kind of exercise. But this illusive polyphonic capacity ceases to be fascinating when the elements to which it is applied, or some of them, are at this point heterogenous to such a degree that their association is accomplished only through a masterly compelling force. In the first hypothesis

all the address displayed could not make up for the poverty of the thought; and in the other case, our ears have to submit to torture, not only through the hardest musical dissonances, but also through sonorous conflagrations of inexplicable barbarity, without our being able to discover any necessity for such brutality.

The first part of this work, intended to present us the "Hero," is the most symphonic part of the work. If it came from an unknown musician, this piece would be remarkable for its performance and its promise; coming from Mr. Strauss, it is simply estimable, because it does not display any evolution, any progress, any effort. With the "Adversaries of the Hero" we are cast adrift in the fog upon a capricious ocean of program music, most materially objective, although the author had here no other end in view than of presenting the variety of characters. The contrast between the second part and that which precedes was undoubtedly intended, but it seems excessive. If we could forget for an instant the summary prescriptions of the program, it would be impossible to find the least musical sense in the working out of it by the wood of the themes superimposed rather than combined, whose assemblage gives the illusion of a troupe of geese and ducks in distress. But if the hearer is a little disconcerted by the "Antagonists," a veritable astonishment awaits him when he comes into the actual presence of the "Companion of the Hero." This singular personage is represented by a violin solo, according to the well known taste of Strauss for instruments concertante. This one is destined, in order to translate all the states of heart of this complicated Eve, to a gymnastic truly cabalistic. In heroic times bromides and cold showers were no doubt unknown, wherefore the unfortunate Hero, whose stupefaction the orchestra has painted in glowing colors and varieties, after giving his attention to this acrobatic display, becomes gradually calmed down from his hysterical attack by this appropriate but delicate remedy. It is in G flat that this love scene unfolds itself before us, formed of certain themes whose number of measures would not be out of place in "La Favorita." Little by little a fascinating and caressing but commonplace coda, emasculated with superannuated *grupetti*, attests the gratifying

calm established between the two personages. Nevertheless the "antagonists" are not disarmed; upon the chord of G flat major, long sustained by the strings, the band of squalling birds makes itself hoarse from a distance, in a tonality whose signature ornamented by only two flats indicates either the key of B flat major or that of G minor. I confess my powerlessness to decide what is here represented.

The happy quiet of the lovers is interrupted by the savage call of trumpets. The Hero rises and faces the danger, despite the entreaties of his companion. A long and tumultuous *crescendo* conducts him to the "Combat." We are now at the culminating point of this poem by Mr. Strauss. It is impossible to deny the strong impression produced by this fourth part of the work, entitled in the program, "The Hero upon the Field of Battle." The strident sound and rhythm of the charge, marvelously chosen, together with the continued roll of the military drum, seems to make the odor of powder fill the very space of the music hall. The theme of the "Antagonists," presented in augmentation and fortissimo, by two trumpets in E flat, assume here a physiognomy wholly new. The strife prolongs itself, terrible, without mercy. The motives cross, mix up, combine, intermingle, hurl themselves against each other, and defend themselves as from the strokes of the "wood-wind" by the sharp clamors of the little trumpets in B flat. Out of the ruins of themes new assaults are brought up. The desperate resistance of the "Adversaries" gives the victory of the Hero a high price cost, whose theme emerges at last in a triumphant E flat.

Unquestionably this piece makes a powerful effect at the first hearing. But it is not a battle without gunpowder, and this indecision is a demand the more. Nevertheless the study of the score is far from affording an intellectual enjoyment proportioned to the physical commotion represented. Is Mr. Strauss quite sure that the violence of the emotion here experienced is not almost wholly due to the handling of the military drum? We are more astonished than interested or touched by the superpositions, the unexpected meetings with all the themes which have occurred previously in the work, which seem to have part in some climax; but the combinations are in reality wholly

external, and the ear recognizes them only, and can too often support them only, through the perpetual equivocation of enharmonic changes and the empiricism of equal temperament.

A little farther on, as if to illustrate his works of "peace," Mr. Strauss amuses himself by combining, in some forty measures, more than twenty themes extracted from his former works, including his symphonic poems, "Guntram" and even his songs. In these fragments all appearances whatever of inspiration they might have had in their original form entirely disappear, when they are brought together in this unforeseen and irrational, almost paradoxical manner, one might say, while the themes belonging to "Hero Life" pursue the even tenor of their way entirely undisturbed by the presence of these unexpected visitors. To the ear the effect is almost insipid, in this potpourri where occasionally the confusion becomes inextricable, and the reader of the score finds himself bored by the puerile musical expedients, alembic expedients, to which the necessities of his program compel a musician of the real force of Mr. Strauss.

A polyphony of this kind scarce merits the name of musical. The "Art of Fugue," by Bach, the finale of the Symphony in C (Jupiter) by Mozart, the Vorspiele of the "Mastersingers," and many other pages of Wagner—only to cite Mr. Strauss to examples which he cannot deny—are musical marvels, thanks to the harmonic relations, unforeseen but real, which are suddenly revealed by the reunion of themes previously exposed. If these combinations had offered us nothing more than the uncertain and momentary equilibrium of a pyramid of acrobats, they might have amused us for an instant, but long ago we would have ceased to be moved by them.

The contrapuntal virtuosity of Mr. Strauss is exercised at the expense of all the rules of the schools. I am far from meaning any reproach to him by this fact. But even if he feels it necessary to defend himself from laws which are often arbitrary or pedantic, we cannot too much protest against his attack upon the primordial physical laws, which are the condition of the very existence of musical sounds, and whose harmonic consequences supply the entire intellectual interest and eternal beauty of sonorous combinations. In freeing himself from a

yoke too long used, Mr. Strauss appears to have omitted to impose upon himself another one, which would be more sure. Would it be permitted me to recall him, he a German, to the word of Goethe: "It is in form that the master shows himself?" This fantasia without measure, the perpetual improvisation, even where scintillating, the immediate violence of the effect, would never satisfy the spiritual minds to which an artist should address himself.

After the melodramatic sparkle of the "Disillusion" the work plods on to the "Retreat and Solitary End of the Hero." No one can doubt that Mr. Strauss was filled with very elevated aspirations when he composed this adagio in E flat, which despite the trouble occasioned for an instant by the souvenirs of the antagonists, terminates seriously the life of the hero. I do not have it in my heart to add to the extravagant eulogies which have been made by his admirers upon this piece of work. In mentioning the name of Beethoven, apropos to this inspiration, Mr. Strauss is exposed to a dangerous comparison. Despite the honorable musical quality of this piece, and its harmonious sweetness, it still awakens an impression rather more external and superficial. This mysterious quality, sometimes called, for want of a better name, "profundity of thought," seems lacking to him; this divine gift, whose fascinating force entirely controls us in the face of Beethoven, we bow ourselves as we cry: "*Sturzt nieder, Millionen!*"

The secret of this inexplorable force is to be found perhaps in the sketch books, those little bundles of music paper which Nottebohm has published to the world from the pockets of Beethoven. We there trace what innumerable metamorphoses, what long, very long, periods of gestation marked the travail and effort of such a genius before his thought had reached the fullness of form for definite proclamation.

Proceedings of this kind are not the methods of Mr. Strauss. The rapidity with which his productions, often very large, have succeeded each other, is an indication of the peril which besets him as a musician. It would be permissible for Mr. Strauss to attribute to his themes allegorical or even extravagant significances, without leaving us thereby compelled to admire the music which he offers us. The programs which Wagner

and others have composed for the symphonies of Beethoven, have added nothing at all to the works; nor have they in any way exalted their imperishable beauty. But when Mr. Strauss, carried away by his poetic pretexts, arrives at the point where he estimates his inspirations primarily from the point of view of descriptive rhythm and dynamic expression, without trying to take the time and the trouble to illustrate their specifically musical character; when he abandons to a literary lucubration the exclusive control of the form of a sonorous composition, he writes upon sand the arabesque designs of his fancy.

I cannot terminate this study without alluding to a really delicious composition in which Mr. Strauss rested himself between "Don Quixote" and "Hero Life." It occupies the thirty-eighth place in the order of his published works. It is a "melodrama," a music intended to accompany upon the piano the declamation of Tennyson's poem of "Enoch Arden." It would seem that in composing it Mr. Strauss had the idea of showing us that despite appearances he is still a musician. Despite the æsthetic imperfection of the form chosen, a form which Liszt attempted vainly to galvanize into life, Mr. Strauss has cut here a veritable musical gem. Reduced to the two staves of the pianoforte, it shows not less than in the midst of the orchestral melee of "Zarathustra." While less ambitious than in his poems, the thematic combinations are not less captivating; and it is by the aid of a music not less at the same time solid and supple that he translates with rare beauty the touching vicissitudes of the recitative.

His exquisite inspiration, tender if otherwise moved by turns, shows a sensibility analogous to that of Schubert, although more manly. Mr. Strauss has more than one trait in common with Schubert. He has the excessive fecundity of the Viennese master; the intemperance of verve, the lack of measure and equilibrium of proportions, but also an integral musical quality and an ardent lyricism. Nature has endowed him with a marvelous instinct for thematic combination, and a "love of power" which would have rejoiced the soul of Nietzsche. Genius is sometimes made of qualities less exceptional.

In seeing such a musician renounce the free independence of his art, and conceal his native qualities, in order to realize by

violent and disordered improvisations the poetico-dramatic programs self-imposed, one remains undecided, troubled.

Are we to consider Mr. Strauss sincere in his musical poems? Or has he through the production of strange and sensational works intended to attract attention to his person? Does he consider the sensation which his works have excited the same thing as glory?

Are we to think of him as a Meyerbeer of the end of the century, master of all the threads of every kind, dealing capably in the classic and the romantic, employing the processes of Berlioz, Liszt, Wagner, with a mayonnaise of Brahms, and spread over the whole plenty of the red fire of brutal effect? Or are we to suppose ourselves watching the development of a natural genius of vast power, but still young and impatient?

When its waves are cooled down, may we expect to find upon the fertile sides of the volcano, calmed but not extinct, the masterpiece justifying everything, many of the signs of which we are already able to point out?

But has not the musician already given such a masterpiece, or at least the masterpiece of his youth? Is it certain that it would be an exaggeration to accord this title to his "Guntram," which Mr. Strauss ended in the twenty-ninth year of his age? M. Romain Rolland has told us that it was while convalescent from a very grave sickness that Mr. Strauss composed these three acts, whose penetrating musical quality, close and intimate profundity, often recall to us the score of "Fidelio." Of all the lyric works which have seen the light of day since "Parsifal" there is but one other to compare this one with—Mr. Vincent d'Indy's "Ferval," for the height of its musical interest, the artistic sincerity and the force and personality of its author. Solitude, to which delicate health at that time confined Mr. Strauss, was his teacher. Far away from the crowd, he forgot to think how to please them, he had the honor of seeing his artistic work declared unplayable upon the stage, by critics far from competent. Does not this master work of his youth constitute a promise which Mr. Strauss is in duty obliged to fulfill? For a man constituted as he is, does not he owe it to himself to fulfill this noble engagement? And will he not some time elect to fly from the ephemeral favors of the world

in order to carry out this individual creation, disinterested, elevated, which we have the right to expect from him?

The genius of Mr. Strauss, to quote the language of Nietzsche, seems to be momentarily obscured by the fumes of his "Dionysian intoxication," and the "narcotic philter of romanticism" is not stranger to the "vapors nebulous" in the midst of which the troubled spirit of the musician seems trying to find his way. When these vapors shall have been dispersed, may we not expect the image of Apollo to appear before us, majestic, and it will be from the hand of the "God of Delphos" that he will receive the crown of laurel.

DOCTOR AT CAMBRIDGE.

(In 1893.)

FROM THE FRENCH OF Camille Saint-Saens.

From time to time the University of Cambridge confers upon certain persons the title of Doctor, *honoris causa* ("for honorable cause"). The English government counts for nothing in these promotions, as some seem to believe, who have been habituated to seeing the government mixed with all our affairs. Cambridge creates doctors in law, letters, science and music; the first class is made elastic and includes all those specialists who could not be included in the other classes. Thus in the present promotion figured the Maharajah of Bhaonagar, a recompense for his having founded hospitals and academies in his kingdom; and the General Lord Roberts of Kandahar, the former general in chief of the Indian army, in remembrance of his victories. Promotions to the doctorate of music are very rare, and in the years 1880, 1882 and 1885 Cambridge created no doctors of this sort.

In addition to the two names already recounted the degrees this time were conferred upon the Baron Herschell, a descendant of the celebrated astronomer, Lord Chancellor, president of the royal commission recently founded for considering the relations between the colonies and the mother country; Mr. Julius Jupritza, a historian and poet, professor of English philology at Berlin; Mr. Standish Hayes O'Grady, author of valuable investigations into the ancient Erse language (the ancient language of Ireland); and five doctors in music, Messrs. Max Bruch, Pierre Tschaikovsky, Arrigo Boito, Edouard Grieg, and the author of this narration. This luxury of musicians was due to the occasion being the fiftieth anniversary of the Cambridge University Musical Society. The English, as everybody admits, are not musicians, while we are to our fingers ends; and nevertheless I have not observed that our faculties of letters and sciences add to themselves such ornaments as a musical society, with chorus and orchestra, its concerts given in a hall constructed for the purpose and furnished with an organ, con-

certs of ancient and modern music, native and foreign. We are apt to judge the English from certain plutocrats (they have them in all countries) who give great private concerts for which they engage as they buy fine articles of furniture, and demand singers who "have not too much voice, lest they disturb the conversation" (this really happened during one of my periods of residing in London); it is very bad to judge others. Ever since I have studied England, I have found them very fond of music, patient in hearing, reserved in appreciation, interested in art and very capable of recognizing with enthusiasm works and artists who have given them pleasure. The English public is polite, applauding even the things which bore it; but there are shadings in applause, and it is easy to distinguish between that which is the expression of real enthusiasm and that which is merely conventional.

II.

More capable writers than myself having described to our readers the nature of the English universities; I pass that topic and confine myself to speaking of the pleasure I had in my visit to this charming town of Cambridge, a collection of beautiful buildings amid profuse verdure, so original with all its colleges, vast constructions, Gothic, renaissance, ancient or modern of the same style, having immense courts, magnificent lawns, trees centuries old; the different establishments often touch each other, and intercommunicate, thus forming ensembles of palaces and vast spaces in which an unaccustomed visitor easily loses himself. Every college has its park, in which the students take their exercise, without counting the river, the Cam, whence the name, "bridge" over the "Cam." There the rowers congregate, as everybody knows. This life in open air, in which bodily exercises form an important part, is very different from that of our students, and the shades of Oxford and Cambridge have no relation with the Latin Quartier, despite the similarity of the garden of the Luxembourg, the delight of my boyhood.

Unfortunately this education costs very dear, and it is not open to every comer. Every college is furnished with a chapel—if it is permitted to apply this name to what would anywhere else be called a cathedral—and there every day the pupils

assist at the offices and sing, vested in surplices. The religious character of these universities is not the least interesting of their peculiarities, to which our students would accommodate themselves very grudgingly, if at all. But this English religion is so little troublesome! The very short services consist mainly in hearing good music very well sung; the English are admirable choristers. I have heard there anthems by Barnby, of a beautiful sentiment, written with a faultless pen, not wholly unrelated to that of Gounod; a psalm of Mendelssohn. The English church is a serious place artistically, but not formidable like our catholic churches with the Real Presence, the Confession putting terrors into disquieting mysteries. Between the English drawing room, where correction is entirely self-imposed, and the temple, the transition is scarcely discernible, as between the perfect gentleman and the married priest, father of a family, leading an elegant life, not foregoing any of the proper joys of mundane existence. A trifle more of gravity in his manner is there, and this is all, or at least all that is necessary. Apart from certain sects, such as the much ridiculed Salvation Army, the English do not seem to me to have a tendency to mysticism in their ordinary affairs; the students who assist every day at the services in surplices, have neither mysticism nor bigotry; they are gay, sociable, good livers, as is fitting to those who are still young.

III.

All who are acquainted with me know how little fond I am of receiving honors and of participating in public functions; thus it was that I did not go to Cambridge without a certain apprehension. I tried to reassure myself that they could not disregard the honor they intended to do me, when everything was done, and that therefore I would have nothing very bad to dread. I might have spared myself the anxiety if I had known better the good humor and simplicity, very real in its grandeur, which tempers solemnity in England.

It dismayed me at first, contrary to my habits, to accept the hospitalities of the president of the Musical Society, the provost of King's College, which at first I refused. It enters so into our English customs, they wrote me, to receive under our own roofs the guests most honored, that the committee would

expose itself to sharp reproaches from our own members if we were to permit the representative of France to be left to the tender mercies of a hotel. Before an insistance expressed in these terms there was nothing to do but to submit. Everything has been said of English hospitality, and truly nothing would be too much to say; never obsequious, they surround you with care which is never a limitation, and without any fatigue more or less disguised; and in the vast estates, surrounded by an abundance of every sort of comfort, one has the consciousness of not being himself a burden.

Given principally in honor of music, the ceremony itself was preceded by a concert the evening before, whose program was a little difficult to organize. Five composers to bring out, even six, counting Professor Stanford, director of the society, it was by no means a trifling affair. With regard to my own part, it had at first been intended to bring out my psalm, "*Cochi Enarrant*," but as it would take three-quarters of an hour, it was necessary to give it up. I managed the difficulty by putting forward a piece for piano and orchestra, "*Africa*," performed by the author, under the direction of Mr. Stanford. Thus the entire program had the following compass:

The Banquet of the Phæacians, from "*Ulysses*," Max Bruch.

Fantasia for piano and orchestra, "*Africa*," Saint-Saens.

Prologue of "*Mefistofele*," Boito.

Symphonic poem, "*Francesca da Rimini*," Tschaikovsky.

Suite, "*Peer Gynt*," Grieg.

Ode, "*East to West*," Stanford.

Prepared by many preliminary rehearsals in London, and one last rehearsal upon the morning of the performance, given in a beautiful hall of modern dimensions, before a public favorably disposed, this concert obtained, need I say it? an enormous success. When one invites people, it is not to give them an affront.

In France the public knows Mr. Bruch only as the author of a concerto in G minor for violin, which is under the bows of all violinists; it is assuredly one of his best works, but he has written many others which deserve to be well known. His idea of putting into music for concert purposes the *Iliad* and

the *Odyssey* is happy; there is ample matter for music in these two illustrious poems, although they adapt themselves with difficulty to theatrical representation. Ponsard made an experiment of this kind at considerable expense.

The Banquet of Phæacians, with the rhapsodic songs accompanied by harps, the lament of Ulysses, sighing for his country, is full of charm; the choruses sound magnificently and the resulting impression is one of music well conceived and well written. We might complain, perhaps, that it is not spicy enough; some go to a concert a little as to a fireworks display, with the hope of being astonished if not actually blown up, but I do not blame an artist for making his work tranquil and modeling in sacred silver noble figures in beautiful attitudes. Even in Germany, where everybody understands the matter, the talent to write music truly good is very rare, and this is an excellence of Mr. Bruch of which he has a right to be proud.

The prologue of "*Miltofile*" ought to be well known to all amateurs of music; it is a long time since I said as much to the directors of our concerts. The author will pardon me if I say that this marvelous piece, written for the stage, appears very much better in its place than outside. To represent shadows, dispersed by the celestial phalanx, is there accomplished by means of seven trumpets and the seven thunders of the *Apocalypse*, but is it not just a trifle too much? Only the imagination is able to picture to itself this spectacle; moreover the sonority is much greater in a concert hall than it seems in the theater. It is for this reason that I have regretted that our musical societies have not taken up the task of giving the public this astonishing work, to which they could give all the splendor desirable—this work which by its originality, its audacity, the beauty of its inspiration, is one of the miracles of modern music.

Neither the flavor of saltpeter nor the artificial brilliancy could defeat the "*Francesca da Rimini*" of Tschaikevsky, bristling with difficulties not recoiling before the utmost violence; the sweetest and most affable of men has here let loose a terrible tempest; and he has no more pity for the labors of his interpreters or his auditors than Satan has for the damned. Such is the talent, the supreme mastery of the author, that one

takes pleasure in this damnation and this torture. A long melodic phrase, the love song of Francesca and Paolo, beams over this storm, this infernal disturbance, which already before Tschaikovsky Liszt had attempted and begun in the Symphony "Dante." The Francesca of Liszt is more touching, more Italian above all, than this of the great Slav composer; the entire work is typical, the profile of Dante really appears. The art of Tschikovsky is more refined, subtle, the design is more broken, the dish more highly seasoned; from a purely musical point of view the work is superior; the author satisfies more completely, it seems to meet the ideals of painters and poets. On the whole it deserves to live in all good intelligences; both are worthy of their model, and in point of conception they have nothing to reproach themselves with.

The Suite of M. Grieg awakened a feeling of sadness, due to the absence of the author, detained at home by the bad state of his health. Written for a drama of Ibsen, which I do not know, the music of Peer Gynt contains nothing unusual; it is full of grace and freshness, as are all the works of this author.

The cantata "From the East to the West," which closed the concert, was composed by Mr. Stanford for the Exposition in Chicago, upon a poem specially written by the American poet Swinburne and dedicated to the President of the United States. It is not carried out to a considerable development, but brilliant and written with the hand of a master; it is all that could reasonably be asked of a piece written for an occasion.

After the concert a banquet of one hundred covers was given in honor of the fiftieth anniversary of the musical society; the doctors in letters had no part in this. I occupied the place of honor at the right of the president of the society, and had been notified that it would be incumbent upon me to respond in the name of my confreres to a toast given by Mr. Stanford; an honor due not to my merit but to the sad privilege of age. Partly from lack of habit and partly from natural timidity, I shrink from speaking in public; nevertheless it had to be done. Ordinarily in such a case a lot of things come to mind that I carefully save up, lest I forget them; this time, encouraged by a reception extremely cordial and refreshing after more than a half century of existence, the timidity is a little out of sea-

son, and I said whatever came into my head, mixing the grave and the sweet, the pleasant and severe, as is the usage in England, where one speaks upon any occasion without pretension or pedantry. My comrades in promotion were kind enough to declare themselves satisfied with the words I spoke in their behalf.

IV.

The next morning, June 13, was the ceremony of investiture in the hall of medium size, to which no one came without invitation; a circular gallery was occupied by students. They commenced by investing us in ample robes of silk, with large collars trimmed with white and red; we put on our mortar boards of velvet, black at the back, and a gold tassel, and so prepared, we marched in procession to the town under a torrid sun. At the head of the group of doctors marched the king of Bamonagar, in a golden turban scintillating with diamonds, a collar of diamonds at his throat. I confess that, heartily detesting the banalities of our neuter modern costumes, I was enchanted at the spectacle.

The members of the procession having taken their place upon a platform the ceremony commenced by a discourse in prose and verse, in English and Latin. From time to time a student threw in a pleasantry, some laughed; the orator waited patiently until the laughter was over and went on with his discourse. I remember the times when things passed in this way under the cupola of the Institute, at the distribution of the prizes of the Academy of Fine Arts; we have put more decorum and good order into the seances, but nothing has been gained. The discourse terminated, a proctor accompanied by a mace-bearer carrying a long mace of silver, invited each doctor to rise, and after having harangued him in Latin, presented him to the president, in robes of ermine, who saluted him doctor *in nomine Patris, Filii, et Spiritu Sancti*, gave him a squeeze of the hand followed by frantic applause of the audience. The harangues were extremely flowery; they mentioned Homer and Schiller in addressing Mr. Max Bruch; Properce, apropos to Tschai-kovsky, and so on.

After the ceremony was a lunch with the president, provost of Christ College, in honor of the doctors, who attended in cos-

tume and walked in the gardens, where they admired the "tree of Milton." One needs to remember charitably of this tree that it had nothing to do with the singer of "Paradise Lost." And while my companions, delighted with the shade and freshness, reclined and conversed with some charming women, I contrived to get away to the chapel of Christ College, for the purpose of trying the organ. I found it an admirable instrument. The same evening I returned again to London.

Such was this interesting festival which remains to me one of the most interesting souvenirs of my career as artist. I came back once more confirmed in the idea that the English love and comprehend music, and that the contrary opinion is a prejudice. They love it in their way, and this is their right; but this way is not at all bad, since they reduce the art to oratorios of Haendel, the grand symphonies of Haydn, the opera "Oberon," of Weber, the "Elijah" and Scotch symphony of Mendelssohn, the "Redemption" and "Mors et Vita" of Gounod, all works written expressly for England and which without this demand would probably never have been created. I have already sustained this thesis with good will and earnestness; and all that I have experienced upon the present occasion only confirms me in the truth of the position.

GRILLPARZER: MUSICIAN AND POET.

(From the French of Camille Bellaigue.)

I.

Grillparzer himself would perhaps have protested against the double title here assigned him, for though equally enamored of music and of poetry, it was his constant aim, as we shall see, to separate rather than to confound them. But his protest would have been vain, for poetry and music are intimately blended in all his works, and yet more so in the nature and genius of the man.

A practical musician, pianist and composer, he certainly was. The archives of the "*Société des Amis de la Musique*" at Vienna contain several manuscript books of his exercises in figured bass, harmony and counterpoint. M. Hanslick saw not long since at the house of Caroline Frolich, the lifelong friend of the poet, three of Grillparzer's compositions. The first was the famous Ode of Horace—"Integer vitae scelerisque purus"—arranged for bass voices with piano accompaniment; then there was a song written for Heine's verses, "*Du schönes Schiffermadchen*," the style of which reminded M. Hanslick both of Haydn and Mozart, and finally a strong, impassioned aria for a bass voice, adapted to the words: "Life is a combat—a war without a truce."

Grillparzer, therefore, as the phrase goes, "possessed" music; but even more truly may it be said that music possessed him, and was a powerful adjunct often to his poetical inspirations. The first idea of his trilogy of "*The Golden Fleece*" came to him while playing the symphonies of Haydn, Mozart and Beethoven. He was just then leaving for Italy, and before he came back, the fleeting conception seemed quite to have disappeared. But the symphonies again—more faithful even than he—revived the memory of what they had originally suggested. Music is frequently introduced into the dramas and tragedies of Grillparzer. Sometimes it envelops them like an atmosphere; sometimes it penetrates them through and through. We feel it in that lyrical **quality, which leaps from**

the lips of his characters in a gush of harmonious words, "Sappho," "Libussa," "The Waves," are true lyric dramas. Essentially musical is the emotion of those juvenile souls, just wakening to the sense of love, whose vague trouble is betrayed by a subdued murmur before it finds voice in words which appeal to the intelligence. There is music in the solitary reveries of Hero; in the dim desires and wistful aspirations, the penumbra whereof the poet will not illumine by analysis, but whose voiceless utterance he compels us to hear. There is music everywhere in the role of Rudolph II., who discerns the harmony of the spheres. There is music finally in Grillparzer's very diction, which may not indeed, boast the dry precision of an instrument of pure thought, but has always the subtle and persuasive charm of a voice that speaks to the soul.

The truth is that Grillparzer was initiated into poetry by music. As he himself said once to Beethoven: "It was music that taught me to apprehend melody in verse." Gratitude, no less than inborn inclination, led him in all his works as a writer, both of prose and poetry, to assign a great and splendid part to musical effect. He studied literary composition, both musically and philosophically; he adorned it as a poet, a thinker and a lover. Among the illustrious composers, with whom he was contemporary, or nearly so, there were some like Mozart and Schubert, whom he fully comprehended; others, like Beethoven, whom he understood partially; others again, like Weber, and afterward Wagner, whom he found unintelligible and was ready to declare accursed. But no one of our great writers—not even Jean Jacques Rousseau—has ever appreciated music as music more thoroughly, or loved it more passionately than he. One other writer only, M. Hanslick, the author of "The Poor Musician," has gone so deeply into the mysterious life of sound as to have made of it his own domain. To the very end of his long life Grillparzer found in music the utmost possible delight of the senses, the heart and the mind. Music was his most faithful companion, and his sweetest comforter, linked to his destiny no less than to his genius. Of him it has been well said by Berger, that "the first and present inspirations of his muse came

to him in the form of melody without words. To these he lent an attentive ear, translating and transposing them into poetic language. The ultimate source and final end of his poetic endeavor was that dreamy and delicious mood of mind which diffuses its thrilling sweetness over all the air, like the soft vibration of those echoes which return to us from spaces remote and unseen. At the point where music and poetry meet, we feel the pulsation of his heart."

II.

Grillparzer was born in 1791—the year when Mozart died—and he lived till 1872, at which period almost all the works of Wagner had been given to the world. Few men have survived a period so long and so important in the history of musical art. Eighty years are almost an age in the mere evolution of time; in that of the ideal they represent a period that seems infinite. Can we wonder that, broad as his mind was, he did not take in the whole epoch; that even an eye-witness of changes and contradictions so great should have failed fully to comprehend and entirely to accept them?

Franz Grillparzer was born in Vienna, of a musical family, in a musical city. His mother, Anna Sonnleithner, who "lived and breathed music," was the daughter of a jurist with whom music was a passion, and the sister of two men whose names are eminent in the history of music and the drama in Austria. Both Haydn and Mozart were frequent guests in that house. The child's first music-teacher was his mother, and he found her lessons so irksome that he came near throwing up the pursuit altogether. From those too nervous maternal hands he was, however, transferred to the singular tuition of a Bohemian artist, Johann Mederitsch, surnamed Gallus. An admirable contrapuntist, but lazy and indifferent, Gallus gave a few marvellous lessons, merely to escape starvation. Half the lesson hour he consumed in playing with his pupil, not a *quatre mains* on the piano, but a *quatre pattes*, under it. But the other half was devoted to improvisations to which Madame Grillparzer listened in ecstasy.

The method cannot have been so bad a one, after all, for little Franz made great progress. His first compliment, as he himself has told us, came from the cook. "The execution

of Louis XVI. was then fresh in the memory of all, and among other exercises I had been made to learn a march which was said to have been played when he was on the way to the guillotine. At a certain point in the second part of this composition, I had to let my finger slide over an octave to represent the fall of the knife, and when the old woman heard me she burst into tears and refused to listen any longer."

Notwithstanding this domestic success, the child showed a much more decided taste for the violin than for the piano. His parents would keep him, however, to the detested instrument; and one night when he and his brother were to have "shown off" before the company in the paternal drawing-room, Franz tried to escape the nuisance by running away, and hiding in a remote bed-chamber. Whereupon his father, who was never to be trifled with, stopped his music lessons altogether.

It was not until after the lapse of seven or eight years—which cannot have been very happy ones, either for the boy or his parents—that Grillparzer once more opened the instrument which he had by this time forgiven. "I had forgotten everything," he says, "even my notes. But luckily my old master Gallus had taught me, more in jest than in earnest, something about numbered bars, and given me some notion of the principal chords. I loved harmony, my chords resolved themselves naturally, and I made simple melodies." Grillparzer always played thus, out of his own head, and he could go on improvising for hours together. Later he studied counterpoint, "and then," he says, "I could compose and develop more satisfactorily, but the true inspiration was gone forever."

It was a source of keen regret to him that he came too late to have seen Mozart; but Schubert he knew, and better still Beethoven, with whom, as is well known, he came rather near collaborating. In a poem dedicated to the composer of the "Roi des Aulnes" he emphatically asserts, though without proceeding to define, the originality of Schubert's genius. "Schubert is my name! I am Schubert! Take me for what I am! I do homage to the works of the old masters. I revere them! but nothing of their works shall enter into mine. Praise me and I shall be glad; blame me, and I will endure your censure. Schubert is my name! I am Schubert!" To the com-

poser, as a man, Grillparzer alludes but once. He describes him seated at the piano in the house of the charming sisters Frolich, which was an asylum for Grillparzer himself as long as he lived. Kate, the one whom he loved best, was sitting close beside Schubert, deeply moved, almost intoxicated by the sounds he was producing. "His more poignant passages seemed to occasion her such anguish that some one called out to him to stop. But the cruel discords resolved themselves into serene harmonies, and the eyes of the charming girl, which had been brimming with tears, became bright once more with a gladness like that of sunshine after rain."

Very different, and much more constant and intimate, were the relations of Grillparzer with Beethoven; and many a striking trait, both physical and mental, of the great musician may be gathered from the "Recollections" of the poet.

It was in 1805, at the house of his uncle Sonnleithner, that Grillparzer first saw the author of the "Heroic Symphony." He was then fourteen and Beethoven thirty-five. "A year or two later," to quote his own narrative, "I passed a summer with my parents in the village of Heiligenstadt, near Vienna. Our apartment overlooked the garden, while Beethoven had taken the rooms upon the street. The two lodgings had in common the corridor which led to the staircase. My brothers and I thought very slightly of the grotesque-looking personage (he had already grown fat and was very careless, not to say untidy, in his dress) who seemed to be always muttering when we passed him in the passage. But my mother, whose love for music was a passion, could not resist, when she heard him at the piano, the impulse to go into the passage aforesaid and listen devoutly, leaning against our own door, however, not his. She had done this a number of times, when one night Beethoven's door was abruptly opened; he came out, saw my mother and rushed back again, only to reappear with his hat on his head, plunge down the staircase four steps at a time and vanish in the outer darkness. He never touched his piano again.

"The next summer, or the next but one, I was a great deal with my grandmother, who had a country house in the little village of Dobling. Beethoven also was then living at Dobling, in a ruinous house exactly opposite my grandmother's, belong-

ing to a particularly ill-conditioned peasant named Flehberger. Beside his miserable house this Flehberger had a daughter, Lisa, very pretty, but of doubtful reputation. Beethoven appeared to be much interested in the girl. I can see him now, coming up the Rue du Cerf, with a white handkerchief in his hand, that trailed upon the ground. He used to stop before the gate leading into the Flehberger's yard, and gaze at the unabashed beauty, standing firmly upright upon a hay or dung cart, wielding the pitchfork with ease and laughing as she worked. I never saw him speak to her; he simply looked and looked, without a word, until the girl, who much preferred the country bumpkins, would anger him by some impertinent jest, or by obstinately affecting not to see him at all, after which he turned upon his heel and departed. The very next time he passed the gate, however, he would pause as before, and his sympathy with the family even went so far that, when the father of Lisa was thrown into prison for being mixed up in a tavern brawl, Beethoven appeared in person before the municipal authorities to negotiate for his release. On this occasion, as his habit was, he treated the honorable councillors with such contumely that he narrowly escaped being sent to bear his protegee company in the cell of the latter."

Fifteen more years went by, and in 1823 Grillparzer was already a celebrated man, acclaimed by Austria as the best of her dramatic poets. The composer of "Fidelio" now applied to the author of "Sappho" and "The Golden Fleece" for a libretto, but Grillparzer, though deeply sensible of the honor paid him, understood also its dangers, and had a presentiment that he should fail. "I had never dreamed," he says, "of writing the words of an opera, and moreover, I doubted whether Beethoven, who was now completely deaf, and whose later works, notwithstanding their great musical value, had been marked by a certain harshness ill-adapted to the voice, was in a condition to write the music." Grillparzer feared, and not without reason, that the unbridled fancy and now lawless genius of Beethoven, would rebel against all constraints of speech and action. He set to work, but without much faith or fervor; and when he had finished he was, as he himself avows, not more than half pleased with his own performance. He never, in

fact, thought very highly of his "Melusina," with which, to his amazement, Beethoven expressed himself entirely satisfied. Grillparzer even sent word to Beethoven by Schindler, with rare generosity, that he might take the poem to pieces and do what he pleased with it.

The poem, however, strange to say, in view of Grillparzer's future antagonism against Wagner, bears a certain resemblance to the story of "Tannhauser." A knight loves a fairy who keeps him imprisoned in her underground palace. But neither the caresses of Melusina, nor the songs and dancing of her nymphs, can lull the gnawing remorse of Raymond. He blushes for his own weakness and apathy, and longs to break the flowery chains of pleasure and resume the stern activity of a warrior's life. The pining for deliverance, the consuming thirst for a life of manly action—these are feelings in whose expression Beethoven stands unrivalled, and it was these, no doubt, that fascinated him in the libretto of the "Melusina." But Raymond's repinings and regrets for a free and active life are but occasional and transitory. He is no virile hero; he belongs to the category of those feeble being incapable of strenuous effort, and easily crushed by circumstance, whom Grillparzer especially excels in depicting. He lapses once more into slavery to Melusina; when the fairy has obtained the boon of death he flings himself into her grave, and both appear in apotheosis, absolved of all their faults, and transfigured because they have loved much.

Beethoven's "Notes of Conversations" and the "Recollections" of Grillparzer both testify to the fact that if the two collaborators never accomplished the joint work as they had planned it, they discussed it a great deal together. They disputed over some of the details, for instance, the "Hunters' Chorus," which Beethoven, vexed by memories of Weber and "Der Freischütz," flatly refused to write. "Weber," said he, "had four choruses. That means, of course, that I must have eight—and where should we be then?" Grillparzer, as we shall see, apprehended even more clearly than Beethoven that this would be going too far; and however it came about—whether through the fault of the poet or the poem—Beethoven did not set Grillparzer's "Melusina" to music, and the latter did not much re-

gret it. Nor did he especially reproach himself, being fully convinced that the poem never was written which would exactly have suited Beethoven, or rather which would wholly have satisfied him.

Beethoven and Grillparzer met, for the last time, in the early part of the year 1826. Beethoven's own "Notes of Conversations" betrays the sadness of their interview; especially the mournful and discouraged mood of the poet, who felt, at that time, that his fame, if not his genius, was sensibly declining. He complained bitterly of his fate, accusing himself and the world by turns, and it was Beethoven who was so much the more unfortunate of the two—at once greater and more deeply misunderstood—who undertook to console and strengthen the other. A later visitor has written upon the same page that records the conversation of that day: "Your bracing counsels must have had a good effect on Grillparzer, who seems to me too ready to despair."

One year later Beethoven died. Feeling sure that the end was near, Schindler asked Grillparzer to prepare the great man's funeral oration, and he was working at it on the morning when Schindler came in, and told him that all was over.

Grillparzer was destined to survive by almost half a century the master whom he may have failed fully to comprehend, but of whom, nevertheless, he knew how to speak magnificently. He owed to Beethoven, and especially to Beethoven in his earlier manner, his own latest experience of extreme delight in music. The music of the succeeding half century was more than uninteresting, it was positively odious to him. Nor was the lesson in courage which was given him on that day, by the author of the "Heroic Symphony," of any very great advantage to his own life and career. Never quite equal to the manifold trials which he had to encounter, vexed by the failure of some of his work, disconcerted by criticism, and always diffident and inclined to despair of himself, he very soon gave up writing plays. Neither the honors paid him by his country in his old age, nor the touching and faithful personal devotion which he never was man enough openly to acknowledge and conse-

crate, could ever suffice to allay the morbid restlessness of that unsatisfied spirit. Music alone, the music of the past, never lost its power to console him. He shut himself up, as it were, in an ivory tower, reared by the pure hands of his adored Mozart.

Old age arrived. Like Beethoven, he became wholly deaf, and could now say of himself as he had said of the mighty master: "Deeply pierced and torn by the thorns of life, as the shipwrecked man hugs the shore, he fled to thy arms, O Music, sister of the Good and True, and no less glorious than they! Soother of suffering, child of the skies! To thee he clung, and even when the gate was closed whereby thou wast wont to come in and talk with him, when deafness had robbed him even of the direct vision of thy face, he carried thy image in his soul, and it lay upon his breast in death."

III.

The doctrine—I might better say the musical creed—of Grillparzer may be reduced to two points, which have been exactly defined by M. Hanslick. These twin truths, which comprise the whole æsthetic of Grillparzer, are, the perfect self-comprehension and complete self-mastery of pure music. ("Selbstverständlichkeit und Selbstherrlichkeit der echten Musik.")

Pure music, that is to say, music without words, was ever the object of Grillparzer's impassioned love. He often objected to the association of words with notes, saying that it was like the union between the sons of God and the daughters of men. Dancing, which he greatly esteemed, seemed to him worthier of a marriage with music than poetry itself; fitter to accompany and initiate it by forms concrete and plastic, and consequently similar to its own. Grillparzer was all his life curiously sensitive to the beauty of sound, or, rather, to the beauty of individual sounds. The vibrations of a single note, not even suggesting a melody, would sometimes make his tremble uncontrollably. In his novel of "The Poor Musician" ("Der arme Spielmann") he describes his hero as sent off into ecstasy by a single note upon a violin:

"Only one, but so true! Very soft at first, then swelling to

complete fullness, then diminishing again to the very faintest sigh. Soon another was added, forming a fourth with the first, and the old artist was no less enraptured by the harmony than he had been by the solitary resonance. One after another he touched all the chords—the third, the fifth, and the rest—with the same or rather with ever-growing delight. By turns he caressed these combinations tenderly or compelled them to yield their full volume of sound. Alone, or with its tonic, each note occasioned the old man a kind of delicious intoxication, and this was what he called improvising.”

A little farther on Grillparzer makes his inspired virtuoso deliver himself as follows:

“Oh, yes, yes! they all play Wolfgang Amadeus Mozart and Sebastian Bach; but, good God! nobody can play Mozart. The eternal boon, the eternal beauty of the audible note, its marvellous affinity with the listening ear; the accord of the third note with the first and the fifth; why is it that the sensibility of the listener is heightened as with a throb of hope fulfilled; the discords abased and overcome, like evil things and proud; those miracles of transition and reversion whereby even the second becomes a harmony—the great musician can reveal all this! But what words can express the indescribable, the fugue, counterpoint, the canon *a due* or *a tre*, the whole miraculous construction of that celestial architecture which needs no cement, but is sustained by the very hand of God?”

Here are musical joys such as only pure music can invoke! In these strange transports and mysterious effects we recognize the “Selbstherrlichkeit” of music, the abstract and specific power, the privilege and destiny of sound.

This power and beauty of mere sound is ever endangered and compromised by words. Human speech can but vulgarize these ideal relations, this immaterial interchange. God may have made music and poetry equal, but he has made them distinct. “The Master of Life, in His wisdom, has created a world of alternating days and nights. Poetry is the day with its radiant magnificence, music is the night which reveals other worlds.” Thus Grillparzer—who would have music divided from poetry, as night is divided from day.

In both he sees charms which are not merely unlike but incompatible; he finds them opposed one to another, not so much by their attributes as by their nature, the main object of poetry being thought, while the whole—or almost the whole—of music is comprised in a fine sensuousness.

"I cannot better illustrate," he says, "the essential likeness between poetry and music than by emphasizing the fact that the pleasure we owe to music starts with a quiver of the nerves, a feeling of sensuous gratification, which works first upon the feelings and only in the very last instance, if at all, upon the intellect; whereas poetry, on the contrary, evokes first a thought; through that, it may be, an emotion; but affects the senses only in the final stage of its expansion or abasement. The ways of the two arts lead in diametrically opposite directions. The one spiritualizes matter, the other materializes mind."

But since these arts, however incompatible, seem obstinately bent on an unnatural marriage, we must accept as a fact their ancient and unhappy union, and declare definitely for one or the other. Grillparzer at least does not hesitate. He is for music, which he proclaims the leading spirit; thus adopting a solution of the eternal problem exactly the reverse of that which is most prevalent just now, and which, from Gluck to Wagner, has always been the German solution. "Nothing more absurd can be imagined," he says, "than to make the music of an opera humbly subservient to the words. * * * If the only use of music is to say again what the text has said already, then by all means let the music be suppressed." And again: "He who understands thy power, O Melody! thou who needest not to translate into words the message which, coming straight from Heaven, goes through the heart and back to Heaven again—he who understands that sovereign power will never consent to make music the meek follower of poetry."

Always and everywhere he both professes and practices the same doctrine. We have seen how lightly he regarded his own poetry and how ready he was to sacrifice it; he never misses an opportunity of impressing upon our minds what is to him a legitimate and necessary hierarchy. He never

gets over his own amazement at the inanity of the opera, when regarded from a poetic or any but a purely musical point of view. He makes exceedingly merry over an expression which was new at that time, but which Wagner was destined to render famous—"Tonepoet" ("Tondichter"), a term as absurd, he pretends, to the true musician, as that of "word-musician" ("Worter musikanter") would be to a proper poet.

But Grillparzer goes farther than this. According to him, a good dramatic composer need be no more than a mediocre musician, and is perhaps all the better for his mediocrity.

"The operatic composer," he says, "who succeeds most perfectly in following the words of the text will always be a mechanical composer. He, on the contrary, whose music has organic life, an independent and inevitable character, will very soon find himself at war with the words. Every melodic theme obeys the special law of its own formation and development—a law inviolable and sacred, which the musician of genius will never sacrifice to the caprices of any text. The other kind of musician—the prose-musician—can begin anywhere and leave off anywhere; arrange and derange indefinite fragments which have no natural relation to one another; but an organic whole must be taken or left entire."

Grillparzer is here both carried away and led astray by his love of pure music. He forgets entirely that Mozart—his own beloved Mozart—by what is indeed almost a solitary miracle, showed himself equally great as a lyric dramatist and a musician. Later on we shall find Grillparzer quite unable to grasp the fact that if Wagner fixed the central point of dramatic music in the orchestra and the symphony, it was precisely because he desired to reserve all the rights of beauty to the music itself, to rescue it from the very servitude and dismemberment which Grillparzer so detested; because Wagner was also at the same time a great dramatic composer and a great musician.

Grillparzer goes farther yet. Not merely does he see nothing beside music in an opera, but in the music itself he sees nothing but abstract music. What I mean is—and upon this point his commentator, M. Hanslick, seems quite to

agree with him—he believes in the specific and purely objective beauty of sounds. He appears to belong, at least theoretically, to those whom the late lamented M. Charles Leneque used to call “the atheists of expression.” For him music is self-contained, self-conscious and conscious of itself alone (“Selbstverständlichkeit”). It does not, like architecture, parley with utility, nor, like painting and sculpture, with imitation. It is the freest of all the arts and the only one that is truly free. It has been admirably said that “the musical philosophy of Grillparzer, like his entire theory of æsthetics, is based upon the ‘kritik’ of Kant.” The “liberty” and “disinterestedness” which Kant considers the essential characteristics of all art, are found in music in their very highest degree. It is, of all the arts, the least encumbered by any didactic purpose. It is “a joy in itself, and for its own sake,” to quote the words of the philosopher. “It is the only art with no ulterior aim, which is always in earnest, however playful in form. If it strays it but attains itself. Ever upon the wing, it may become entangled in its own bonds, but can also clear itself from them.”

(To be concluded.)

A NATIONAL CONSERVATORY OF MUSIC.

By Egbert Swayne.

The curious bill introduced into the United States Senate near the close of the late session, for establishing a National Conservatory of Music, is one which ought not to be forgotten. Whether intended seriously or merely meant in the platonic sense, of the children's "make believe," which underlies so many proposed acts of Congress, the proposition is interesting in its general idea; still more interesting is it in the very few particulars vouchsafed, and yet more singular in the arguments by which it was supported, the work of one Korwalsky, of San Francisco.

In brief, the bill proposed the establishment of a national institution of music with four branches, located at Washington, New York, near Chicago, and in California. The central institution at Washington must have a building with at least "forty study rooms for music, capable of accommodating fifty pupils in each;" the other branches must have at least thirty study rooms for music, capable of accommodating fifty pupils each.

As a guide to the capacity of the proposed school the foregoing "musts" are extremely indefinite. In music schools the students do not generally study their lessons in a central study room "accommodating fifty pupils." There are, curiously enough, practical objections to such a method of communal study—especially inconvenient when such instruments as the pianoforte, organ, trombone, kettle drum and side drum chance to be among the objects of study.

Supposing the above-mentioned "study rooms" to be in reality recitation rooms, the forty in Washington would provide recitation room enough for a college of at least fifty thousand student-recitations per week, that is, ten thousand students, if evenly divided among the classes, each filling the room, would be able to recite an hour each five times per week, a profusion of opportunity likely to meet any reasonable demand. The reasons for making the New York and Chi-

cago branches smaller, in view of the enormously larger population convenient to those locations, does not at first sight appear. Even the thirty study rooms, if used for recitations, would provide opportunity for seven thousand five hundred pupils to recite an hour each five times a week—and here again the local demands would seem to have been sufficiently considered.

Provision is made for vesting control of this great national institution (for they are all parts of a single great institution) in a board of regents, appointed by the President of the United States; this board of regents has power to purchase or receive as gift land for sites, employ agents to lay out grounds and erect buildings, and to select the Director General, the latter in turn having supreme authority in selecting the faculty and teachers. From certain points hereinafter to be mentioned, it is evident that the position of Director General is expected to be filled by some eminent or quasi-eminent European musician imported for the purpose, despite the laws against "contract labor."

Admission (with a nominal fee of fifty dollars) is to be by examination, after due advertisement. The intention is to admit only students of post-graduate rank and promising talent. The Board of Regents is expected to impress upon them the desirability of producing musical compositions distinctly American in nature.

It is a fine, large scheme. No musician but would rejoice to see something of this kind carried out, provided proper safeguards can be formulated and the proper spirit of management be secured. But can they? That is the question. Yet not for the present a pressing question, so far as the public knows, since the bill entirely fails to provide funds or financial plans of any kind for the very considerable expenses which such an institution would necessitate.

The argument by means of which Mr. Henry I. Korwalsky, of San Francisco, tries to promote the establishing of this conservatory, is interesting reading. Many of the alleged facts might well be marked "important if true." For instance, he says that at the present time, "at a conservative estimate, there are forty thousand American students abroad, scattered in the

different cities of Europe." The use he makes of this assumption indicates his meaning to be that there are forty thousand American students studying music in Europe. The truth would most likely be more nearly expressed by omitting the last cipher, *four* thousand American music students, still leaving a very large colony for each of the leading musical centers, where naturally all these students are congregated. The first statement, forty thousand, is obviously impossible, together with its consequences, that "these people spend the sum of nearly two and a half millions per month, or \$75,000,000, in gaining a three-years' education in music." Duly corrected by omitting the last cipher from the number of students, the expenditure is reduced to about eight thousand dollars a day, two and a half millions a year, or seven and a half millions for a course of three years and a half. This amount is large enough, in all conscience. But it is not the sum which Mr. Korwalsky assumed.

Mr. Korwalsky goes on to deplore the further fact that "the majority of the young men who go abroad never return to this country; many of them become inoculated with the vagrant and Bohemian habits that are prevalent in the respective Latin quarters of the big cities of Europe. They dress and ape the foreigners, and waste their time about the cafes." This also would be dreadful, if true. But during my not very short experience in music, I have not chanced to hear of these young men who have gone abroad and have never returned to America. On the contrary, an examination of a list of one hundred of the most influential music teachers in this country will show that at least three-fourths of them have taken graduate or post-graduate courses at European conservatories. Evidently such men as Clarence Eddy, Dudley Buck, John K. Paine, Edward A. McDowell, William Mason, Theodore Spiering, W. W. Gilchrist, Florence Ziegfeld, Gaston Gottschalk, Morris L. Bowman, Bicknell Young, Emil Liebling, Fannie Bloomfield-Zeisler, Maud Powell, Teresa Carreno, Albert R. Parsons, Julia Rive King, Wilson G. Smith, Johannes Wolfram, Arthur Mees, Frank Van Der Stucken, E. R. Kroeger, and many scores of others that I could name, have found it possible to escape the dangers alleged.

Mr. Korwalsky goes on to declare that "up to date we

have not developed a single virtuoso on the violin or 'cello who has made a great reputation, nor a great pianist or 'cellist, and if perchance any of our American students succeed, they cannot progress or obtain fame under their American name; they have got to assume some foreign unspeakable name, and the credit of their birth and the honor to their family who spends their money to educate is lost."

Naturally a sweeping assertion of this kind suggests a singularly high standard on the part of the asserter; and it is perhaps for this reason that Mr. Korwalsky fails to notice that Emma Eames is still doing business in the very highest circles of song, upon the same name as that under which she sang in the church choir at Maine long, long ago, the name being one of the most distinguished in Maine. Mme. Nordica, did, indeed, Italianize her name of Norton, but considering her mighty success we must pass it over as a venial sin; besides this also happened long ago. Emma Abbott always sang under her own name, and so does her legitimate successor in beauty of voice, Ellen Beach Yaw. Anna Louise Carey and Myron Whitney, as also Tom Karl, William Castle, Charles R. Adams, George Hamlin, Charles W. Clarke, and a host of others have always done business successfully in their own names.

Then, as to quality of what we have accomplished. What was the matter with the piano playing of William Mason, Julia Rives-King, Teresa Carreno, Fannie Bloomfield (the unpronounceable appellation, to which Mr. Korwalsky objects, having been acquired through the legitimate channel of marriage). Where are we to consider Mr. William H. Sherwood to stand? Is not he a pianist of a very high order?

Then for violinists, what is the matter with Maud Powell? She seems to be pulling through in the world market for solo artists. And a charming woman she is. As for Carreno, no doubt her name smacks of foreign lands, but her father bore it before her in Venezuela, and she became a resident of New York when she was but five years of age. While for social purposes the name has had its occasional variations, for stage purposes it has always remained the same as now, and the playing which is still done at this grand old stand is among the most remarkable that any artists are now doing or have been doing. I don't see how we can rule Carreno off from a

position in the first class; and Mrs. Zeisler also must be included there, as well as Julia Rive-King.

We have in Chicago a young girl of less than twenty, who has successfully returned from two years of foreign study, not a finished artist as yet, to her own idea, but to those who have heard her a virtuoso of most distinguished rank, and an artist of original and most delightful gifts, Miss Blanche Sherman.

Mary Davis, of Cincinnati (married now), is a violinist of very high rank and distinguished charm of interpretation. Her public playing has always been done in the English language.

Mr. Korwalsky goes on to declare that "we have in America Paderewskis, Kubeliks, Ysayes, Gerardys, Sarasates born in America, but who have lacked opportunity; therefore nobody knows of them." This proves too much. In Europe, after all their centuries of culture, they have but one each of these geniuses; how does it happen that we have so many? And if we have them, why are they not discovered? This proves too much. All these men were once as poor and as unknown as the poorest and least known young musician who reads Mr. Korwalsky's argument. Their playing made them known.

Later on, after declaring that "no American has yet made a world famous name as player of the piano," he goes on to state that it is not properly taught in America. Had he said "not properly studied" there would have been more sense in his position. On the contrary, as a rule music is better taught in America than it is in Europe. There are in Europe a very few celebrated teachers of the first class—scarcely a dozen in all. Each of these few gets, now and then, a first-class talent, and produces results. So, also, happens it in America.

I think the most shining passage in the argument of the distinguished Mr. Korwalsky, is the following, which comes in directly after the assertion that music is not properly taught in America. He says: "Music means as much, if you would know it properly, as a general education does. This all comes under the head of what is known in the musical world as 'Sol-fège,' which is the generic term for everything which must be known of the organization, in every sense in which it must be intelligently understood by the student before they become finished on the instrument they seek to essay."

I had not the heart to impair the lonely massiveness of the foregoing by adding anything of my own in the same paragraph. It well deserves the honor of double quotes, paragraphing and italics.

Passing over the incidental disagreements of persons and numbers, as more important to the syntactical parties concerned, what could be more monumental than to include under the extremely limited term 'Solfege' (and this term only used in France), the whole subject of musical theory! The French dictionary defines "Solfege" as "solmization;" and this again the Italian dictionary defines as "singing the gamut." Tracing up the still vague term "gamut," we find that to be simply the "scale." Hence our wonderful work in theory is to consist of singing the scale—in other words, a task of the primary grades in the public schools.

Mr. Korwalsky "of San Francisco" has in the above paragraphs not only libelled the existing state of American music and musical cultivation, he has throughout shown an ignorance of the subject only surpassed by his curious novelties in the adjustments of the English parts of speech to the difficult task of expressing ideas.

Therefore we come back to the main questions, which are: Do we need a National Conservatory of Music for promoting the production of compositions "distinctly American?" And if we do need such an institution, do we need to import a Director General from Europe, to be given absolute control of the selection of faculty, conditions of admission, courses of study and results? What kind of a way is this to obtain such phenomenal "American" results? What different results could be expected from the students of such a school than the works turned out every year by American students in Europe, working under the best teachers of composition they have? True, the foreign teacher generally rubs off most of what he thinks American crudities; but is it to be expected that the imported dictator would do any different? Why should he be imported for such a work unless he is going to bring everything up to the standard of his own taste? We will leave this to the ingenious Mr. Korwalsky, "of San Francisco."

And how is it about American compositions, any way?

What is an American composition? What quality should a piece of music embody to be credited with a distinct Americanism? What American composers have we had? Was Silas G. Pratt an American composer? Or William Batchelder Bradbury? Or the late charming personality, Dr. Geo. F. Root? Or William Mason? Was Moreau Gottschalk an American composer, in this sense? Yet Gottschalk acquired a distinguished social and personal position in France as composer. Is George W. Chadwick an American composer? Whether his songs are "American" or not they are at least beautiful, highly impassioned, some of them, and good music. Would such works pass the tests of this National Institution? And would Mr. Chadwick be likely to have been more or less American had he studied in Washington, D. C., under a Rheinberger specially imported for the occasion, than studying at Munich under a Rheinberger, growing like a plant in his native soil? Nobody can answer such questions. We have at least one American composer we are sure of. He has all the American push, cleverness, vitality, and what the girls call "chic." It is Mr. John Philip Sousa. But then, Sousa is well thought of abroad. Even King Edward VII. did not disdain to mark time to some of Sousa's catchy marches and two-steps.

There is another question. What *kind* of American compositions? Suppose we say sonatas, symphonies, quartettes, operas, oratorios, as well as sundry entrees of songs, part-songs, and the like. Who would play them? We have already done our full share of importing European autocrats in art. We enjoy the rule of Wilhelm Gericke, Theodore Thomas, Frank Van Der Stucken (we imported him after he had been taken abroad in early childhood for the atmosphere), and the like. Do they play American works knowingly? Never! Mr. Thomas, who has been in America for more than fifty years, pours his annual libation to the American composer. I think he draws straws out of his hat to select the work; but at any rate, he plays always one American work every season. All the remainder is good foreign art; excellent, no doubt, and "good medicine" for us, as the Indians say; but American art is a little lacking. Go to! Perhaps if we keep still awhile American art will grow.

A PAGAN PRE-VISION.

BY ANNA COX STEPHENS.

Ages ago the silver sun and the golden moon were stolen from the starred ether by the wicked *Louhi* of *Pohyola*. Cold and dark fell upon the Northland, the mountains gloomed like the wraiths of primal things and the islands lay bared and bosomed on the silenced waters.

The people were stricken by despair when the ancient hero, the great wisdom-singer *Wainamoinen* arose in his might and smote the hosts of the evil one of *Pohyola* and brought back the silver sun and the golden moon. His sword flashed forth new hope to the people and the star-flowers of the snow shone violet-rayed in their inner petals,—a portent of the heavenly *Ukko*,—the prescience to the earth of mystery, and the symbol to man of peace and good will.

* * * * *

In that Northland of *Kalevala* nigh unto the mountains, and closer to the *Svara* waters there dwelt the maiden *Mariatta* in the safety of her father's shelter; she was his child of beauty, and all around and about her felt the spell of her presence.

"Golden ringlets, silver girdles,
Glittering upon her bosom."

delight of her father,—the solace of her mother, the maiden knew only the simple life since birth.

Lovely was *Mariatta* when awakening to the rose-light of dawn, she was lured to the groved pine trees of the white-flowered forest. Far, far would she wander, and wandering she was wont to feel within her the stir of something strange and passioned and tremulous, always seeking—seeking * * *

The imminent wonder of life was upon her and, disturbed by vague unrest, she lifted the unconsecrated desire to mighty

Ukko, and hence from the zenith-splendor of all brightness was to her but a pre-vision.

Lingering in the shades of the eve-watching moon, in the luminance she knew herself. Fathered above the bounden ties of mortal things—it was her birth into the supreme.

* * * * *

In all the days she sought the flowered forest, and face to face with the young spring-time, she gathered, step by step, bud and blossom to her heart—the fragrance rapturing the pulses of her being in a speechless ecstasy—and unto her the white blooms were radiances of sweet secrets—in the unfoldment of the leaves she felt the revelation of the unutterable.

In all the days the maiden found the encircling silence of the forest was all in all to her, and her soul broke forth in hymnals that sung themselves in the old runic way, and the earth was very fair to the maiden *Mariatta*.

* * * * *

In all the days there was one morn when seeking the forest she saw the white flowers transmuted to gold, and the fretted rime of the hoar-frost tinselled to beatific uniting—when of a sudden there arose in her path a mountain berry aflame with the flame-colors of a god and flinging against her vestal-fright blooded her lips with broken scarlet. * * * Unknown to the maiden the red-born mountain berry was the semblanced form of Love's visitation, love dominant for love's own sacrifice and the maiden fell immolate of self to the higher self,—the super-soul that claimed its own.

No sound was there in the pine trees. Secret was the white-flowered forest.

* * * * *

In all the days there on *Mariatta*, the maiden sang strange strains that gave no meaning—yet meant everything, and, in the templed dark something trembled her heart-strings and from afar the lonely voice of the mountain berry called to the lonelier maiden:

"Come and take me to thy bosom."

* * * * *

In all the days *Mariatta*, the virgin, felt the spirit of the visioned love had over-shadowed her. Child joys fled like swift flitting dawn-birds, and a sweet trouble gripped her tender soul. The long hours she brooded under the graying

wings of the unknown, and, in the narrows of time her heart beat out the crowding moments,—until hard pressed at last, she fell pleading at her mother's feet to find that doubt had stopped the mother-heart and chilled the voice that bade her away.

She carried the bodies of her fears like living things to the arms of her father, and to him she cried out:

"O my father, full of pity,
Source of both my good and evil,
Build for me a place befitting,
Where my troubles may be lessened
And my heavy burdens lightened."

But the father, grim and stern, banished her as an evil child of *Hisi* and the maiden *Mariatta* turned from the wronging voice and with *Pillti*, her faithful handmaid, went forth her troubled way.

In all the days she sought refuge over the empty earth and the ways of rest were vanished from the land, and the anguished heart of the maiden cried out:

"I am not a child of *Hisi*,
I am not a bride unworthy,
Am not wedded to dishonor.
I shall bear a noble hero,
I shall bear a son immortal,
Who will rule among the mighty."

And seeking succor, she begged of the *Sara* waters to direct her, and the *Sara* waters bade her seek the shelter of the wizard *Ruotus*. On and on she toiled and the mountains trembled and the hill-tops tottered, but the wizard *Ruotus* also bade her father on to the stable of the steeds of *Hisi* as a place befitting, and the hapless maiden falling suppliant to mighty *Ukko* prayed:

"Come to me and bring protection
To the child, the Virgin Mother,
To the maiden *Mariatta*
In this hour of sore affliction,
Come to me, benignant *Ukko*,
Come, thou only hope and refuge,
Lest thy guiltless child should perish."

Wandering on she came to the stable wherein was the steed of *Hisi* and entering she thus made appeal:

"Let this pure and hapless maiden
Find a refuge in thy manger."

And the steed neighed out a welcome on the frost-air, and his warm breath was pleasant as the vapor of a summer sea. And when the night listened, and bird and beast heard the silent song of triumph and all things were vibrant of a new joy in the stable of the seed of *Hisi*—

“There the babe was born and cradled,
Cradled in a woodland manger
Of the Virgin Marietta.
Pure as pearly dews of morning,
Holy as the stars in heaven,
There the mother rocks her infant;
In his swaddling clothes she wraps him,
Lays him in her robes of linen;
Carefully the babe she nurtured,
Well she guards her first beloved,
Guards her golden child of beauty.”

* * * * *

In all the days grief was now fallen heavy upon the virgin mother. The sunlight paled away and the golden moonlight faded from the world, for the child had vanished and his loss blinded the soul of the mother and stilled the hope and joy of her life and again she wandered on weary ways, when lo! a star came out of the heavens and unto the star she cried out:

“Oh, thou guiding star of Northland,
Dost thou and wilt thou tell me
Where my darling child has wandered,
Where my holy babe lies hidden?”

But the star spake unto her after the manner of mortals,—saying:

“It was thy child who set me here to watch the even tide, and in the dark I shine eternal,—of earth I know not.”

On and on wandered the maiden mother, when behold!—the golden moon came forth to meet her, and she thus besought:

“Golden moon, by *Ukko* fashioned,
Hope and joy of Kalevala,
Dost thou know and wilt thou tell me,
Where my holy Child is hidden?”

And the golden moon spake to her after the manner of mortals, saying:

“It was thy child sent me to wander in the glooms of the infinite—forever I live on—eternal,—and, know not of earth.”

Weeping, ever weeping, in all the days went *Mariatta*, the virgin mother, searching fens and forests for sign of her lost

one, when of a time the silver sun strode forth to greet her, and falling before his splendor, she made appeal :

“Silver sun, by *Ukko* fashioned,
Source of light and life in Northland,
Dost thou know and canst thou tell me
Where my darling child has wandered—
Where my holy babe lies hidden?”

And the silver sun spake unto her after the manner of the gods, saying:

“It was thy child enthroned me king of the limitless spaces, and gave me the golden moon to wed, and, placed the armed stars at my biddance, and night to be my cup-bearer of the lithe drink.

“Afar and yonder, midst kindly reeds and rushes, lies they child asleeping.”

And *Mariatta*, the virgin mother, hastened her on joy-tipped feet to find her child:

Thenceforth in the land of *Kalevala* did he grow in strength, and in beauty and in wisdom.

The people wondered greatly and none knew to name him, but when the mother called him “Flower” the people called him “Son of Sorrow.”

* * * * *

“Thereupon old Wainamoinen
Touched the child with holy water,
Gave the wonder babe his blessing,
Gave him rights of royal heirship,
Free to live and grow a hero,
To become a mighty ruler,
King and master of Karyala.”
(Adapted from the Epic of Finland).

EDITORIAL BRICA-BRAC

Several times first and last I have mentioned in these columns with appreciation Mr. Calvin B. Cady's work with children. Just now Mr. Cady has placed all teachers of children under an obligation by publishing his first lessons. He gives it the rather pretentious title of "Music Education," in place of "Beginnings in Music Education," as it really is. Mr. Cady is one of those rare beings among teachers of children who are really musicians, and who see and feel musically; merely he limits his horizon for practical purposes to the early steps, at least so it would seem. In this book, besides a number of aphorisms of pedagogic suggestiveness, there are about eleven lessons designed for the very beginnings of children of kindergarten age, say from five or so up to six or seven. He sketches his ideas after the eleventh lesson, marking out in the last two ground enough to last, at the previous rate of consumption, for several months. At the end, the child is supposed to really know the major scale and to have made a beginning in the minor, to be able to hear and notate the simple measures, and be quite sure of all the scale tones when heard. No harmonic relations are included in this program, and it is not expected that harmony will be played with the little melodies. The melodies themselves are all diatonic and short, rarely exceeding three measures. They are, therefore, independent phrases rather than periods. The melodic matter is of the most commonplace description. Still, the average teacher who has to work with very small children, and who really desires to lay a foundation of hearing, will find in this course of lessons a method and material for doing this up to the limits indicated, very well indeed. It is only when one reads Mr. Cady's concluding observations that anxiety will creep in. He remarks placidly that to bring the child up to the point reached will take at least two years, that point being practically the

same where these lessons stop, where the primary grades of school consider the child to begin, by right of heredity and what lawyers call "common knowledge."

Two years to arrive at absolute cognition of the major scale and all its degrees, the simple elements of measure and the notation of measure and diatonic melody in a few of the simpler keys. Certainly this cannot be called a royal road. It is distinctly a case of hastening slowly.

In the light of the new views lately promulgated concerning the importance of teaching the child to cognize harmonic effect from the very beginnings, this system looks singularly remote. Because, not content with having laid off two years for this mere beginning in musical cognition, Mr. Cady remarks that in his opinion the next thing in order will be a two-voiced polyphony, and he has in mind most likely simple canons, of which it is well known that he makes great use in teaching. At this rate it will be fully four years before the beginner will arrive at the beginnings of harmony.

Yet here is Miss Blanche Dingley, who has not only claimed that a child can learn to distinguish the common chords, to hear major and minor, diminished and augmented, and to recognize places of chords in key, within the first three or four quarters of instruction, but has actually demonstrated it, and the child herself advanced within about fifty lessons to a point where a pupil taught upon these suggestions of Mr. Cady could not possibly arrive short of five years or more of study and expensive teaching. This difference, significant and economically important as it is, sinks into insignificance beside the influence which an early familiarity with harmony is likely to have upon the taste and executive skill of the pupil. While, therefore, Mr. Cady's book is to be commended to all young teachers who are at a loss how to go to work to teach the beginnings of music hearing and music conceiving, it is by no means the last word. On the contrary, it is of the nature of an arrested development, a system which, having been employed for several years by the author, has become stereotyped. So far from being the last word upon this important subject, it is merely the beginning.

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It is plain enough to all serious teachers of music that we do

not, in average cases, attain results as good as we would like to get, nor get them so soon; nor do we always get them with the self-developing leaven which continues work in the pupil and carries her still farther by her own exertions. The reason is that, as a rule, we neglect the musical side of the instruction almost totally.

When we stop to think of it, we all know that good playing consists of two radical somethings, inextricably blended, the mechanical and the musical. Now, in the line of the mechanical we occasionally make distinguished attainments, and nearly all of us who devote ourselves to teaching music upon the piano have now and then students who play extremely well many important compositions by the greatest masters. At the same time, we all know that these pupils often lack something or other which, if they had, would make all their study surer, their performances more convincing, and their repertory would remain in their memories permanently, in place of slipping out the moment the attention is directed to something else. I am sure that nearly every serious piano teacher perusing these lines has had this feeling. Occasionally, when the talent has been of exceptional comprehensiveness, the good results have been attained and have stuck; but in many others they have not. Pupils who at graduation played beautifully, and were familiar with quite a number of really important and significant works, are found ten years later unable to interpret successfully any one of the great works which they formerly played so creditably. This is a great loss. Our teaching has not succeeded in educating.

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Practically we have neglected the musical side of the work from the very beginning. Taking it for granted that the student's appetite for music implied talent for it, and her apparent pleasure in perhaps the better things studied, we have left everything to develop itself, without setting in to guide it and stimulate it in the higher directions. This will appear as soon as we examine briefly the successive degrees of being musical. To be musical begins with a mere general endowment. *The individual takes pleasure in music.* We rarely stop to discover the precise nature of this pleasure; whether it is a pleasure in

hearing music or pleasure in something within herself, which the music arouses in the hearer. The latter, while subconscious, often serves as almost the only motive power of the student, even to quite high attainments. It also develops measurably into higher and higher appreciations of music from the emotional side. In other cases this vague feeling for music degenerates into a shallow pleasure in pleasing symmetries of melody, the jingle of inspiring rhythm, and a prepossession that the harmonic structure of a piece of music need not go beyond the common chords of tonic, subdominant and dominant. All music in minor modes, and all music addicted to unusual harmonizations is tabooed as "classic," a term which these pupils and their friends assume to be the opposite of intelligible. Even what we sometimes call literature is not beyond this significant obtuseness regarding the most advanced and living art of modern times. Josh Billings (was it?) remarks that "classical music is much better than it sounds." It is a funny saying, and all of us laugh at it; but it rests upon a vulgar and uncultivated standpoint. It is like saying that Shakespeare really wrote better than many suppose; or that the English of the Bible is not so bad as it sounds.

Wherefore, the first thing to do with the student who shows a feeling for music, is to intensify that feeling by all possible means. Moreover, we seek to find out the real nature of this feeling, whether it is a mere taste for pleasing musical combinations as such, or whether it includes a capacity for those inner perceptions of mood, upon which in part a taste for serious music turns. Moreover, whichever form we find to predominate in the existing capacity, we seek to add the other, and to brighten and intensify the pleasure the pupil takes in music. And we do this all the way along through the teaching course.

But this alone will not mature the pupil. It is necessary to go farther. Not alone must she *feel* musically, she must also learn to *hear* musically; and later, to *understand* musically. Now this is the place where our work breaks down. Our pupils do not hear. Every teacher who secures anything like a creditable performance of good music for piano must necessarily educate the pupil's ear in certain directions, because

without this education the good performance is impossible. The points of hearing are judgment as to volume of tone, realization of intensity in the music itself (as guide to nuance in playing), and at least a certain attention to tone color—the variety necessary for bringing out the contrasts between melody and accompaniment. So much every teacher who gets results must do. He cannot get them without. But this is a very different thing to educating the student to *hear* musically.

Musical fantasy does not begin with tone color and tone volume, for in these no art is possible; idea does not come to expression through these means alone, but mainly in rhythmic, melodic and harmonic expression. Design is at the foundation of musical fancy; just, as the decorative artist produces original effects by means of patterns, sequences and contrasts, so the musician creates a musical entity, or piece, which is first of all a production, an individuality, consisting of musical effects as such. These effects consist of rhythmic, melodic and harmonic designs, sequences, contrasted, and developed into complete forms, which at last embody the three great elements of art forms, having unity, variety and symmetry.

The key-notes of musical idea are two-fold, rhythm and harmony. These are the two elements out of which everything grows, and according to which the piece justifies itself or fails to do so. Melody is an outgrowth of harmony. The surface melodies, such as Mr. Cady uses, have no musical vitality whatever, or at best could serve for creating nothing more vital than ephemeral bits of popular effect. The music which forms our art is harmonic music, music in which the melodies do not grow out of the incessantly used three common chords of the folks tone, but out of minor tonalities, and the less used chords, which, because they are less used, make more stir in listening ears and awaken deeper suggestions in the deeper consciousness of hearers.

To understand music, therefore, to be cultivated in it, is first of all to learn to hear distinctly what the music contains; to know the chords, the places in key, the mode, the modulations, the melodic motives, and to account for the transformations through which the composer awakens surprise and delight.

And it is all folly to imagine that pupils who are not able to

distinguish major and minor and augmented, or to feel the place of chords in key, can really be affected by the **harmonic** refinements of such composers as Schumann, Chopin and Beethoven. In short, the whole language of music to such pupils is as much a closed book as the language of color to a painter who cannot see.

Even more important still is the third degree in this masonry of music, the degree which marks him "free and accepted;" namely, that of *understanding* musically. This includes the intellectual appreciation of all the artifices of design which enter into our musical pictures.

Music is full of the play of material arabesques of sound, the interworking of motives, intended to appeal to the musical sense and afford it pleasure, without meaning to bring to utterance the unuttered things of the soul. Now this play of material is much nobler and more spiritual in music than it is in line and color, because somehow the movement in time, the living and vanishing, the fluctuations of intensity and all those gradations of which music is composed, appeal to the soul of man with singular fascination. And the farther our art develops the larger and larger place these creations of music as such hold in the heart. Hanslick is perfectly right in holding, concerning the musically beautiful, that the *purely musical*, the play of motive and sequence, the figures and devices of tone creation, are interesting and at times beautiful of themselves; and that they do not need any other excuse for being than this of giving pleasure to an expertly trained power of perception and reception. Music has first to be *musical* before it can aspire to epic powers of soul representation.

I believe that all these various modes of playing with tone and creating pieces, which seem to have grown out of a germinal motive as truly as a tree grows from a seed, are legitimate objects of art, and that the disinterested delight in watching music in this sense is noble in itself and calculated to afford a delight in living which might cover a multitude of less profitable experiences.

As for musical art in the highest sense, who shall decide whether this is another case like that of the cosmos, which seems to give such evidences of design and intelligent adapta-

tion. Our modern scientists tell us that all these appearances of design are illusory, and that in reality the world is a big automatism, in which thinking and intelligent designing have no place whatever. But even if so, there is no doubt that many poets, and nearly all sensitive women, have had a world of delight and uplifting inspiration in viewing these wonderful works of God; it is even a question whether the idea of an intelligent designer, of things so apparently well planned to go together, is not an inherent form of knowledge which establishes itself naturally in the observing and thinking mind and gives pleasure to that mind and works in with the noblest aspirations of that mind. What matter, therefore, whether it be but subjectively valid, as the philosophers tell us? And so with music. All this striving together of motives, this moving and bubbling over in time, this grinding together of dissonance and resolving into consonance, all this pleasure of unexpected and refined harmonizations, these delicate turns of melody, all this breath which certainly sounds at times like a symphony from the realms of the blest, and at other times like the groaning together of the creation in pain, such as St. Paul recognized—it is all music, and to the musical ear it has its reasons and at times its meanings.

But we have left our point of cultivating the musical intelligence far behind. The reason why so many pupils grow later not to have the root of matters in them and go back again, as the preachers say, to “the weak and beggarly elements of the world,” is because in our training we have failed to possess them with the proper insight and intelligence for distinguishing between well-made music and that which is essentially illiterate. This part of the training ought to have been begun early and kept up without ceasing. Then, when the pupil arrives at the time of self-direction, he will have something to steer by, and some landmarks for knowing the directions in which a true art lies.

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One secret of the rapid progress reported by the child in Miss Dingley’s system is also in part a distinctive feature of her work. In several cases Mr. Cady seems to take it for granted that the pupil will be unable to hear the qualities desired, the

relations, and so on, until after several repetitions, which the teacher must expect to make. Miss Dingley's teaching is emphatic that on no account must several repetitions of a simple and proper subject of cognition be given. Why? Simply because the first secret of securing rapid progress and of developing reliable hearing is to secure close attention. Now, attention is not a faculty which a child has naturally; nor is it a faculty which our common school systems promote. On the contrary, the pupils of the common school, and as a rule much more so the pupils of young ladies' schools, lack control of attention to a very serious degree. Now in the music lesson, which is a private matter between the teacher and the one pupil, close attention may easily be formed. Accordingly this is one of the first points for which the teacher strikes. When the child does not hear the first time, she does not go on and repeat the same thing, but passes to some other thing or modification of the other, and comes around later to the thing which was missed before. In this way, the child knowing that it is a case of "now or never," attention is secured, and when by reason of work the child becomes tired, they pass to a different action of mind, which is the same thing as rest.

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There is also yet another possible element, and that an important one, involved in the question of affording the child several immediate repetitions for identifying certain musical elements. It is possible, after all, that Mr. Cady is on the wrong track, and that in fact the musical objects which he presents to the child's consciousness are in themselves more difficult than the harmonic effects which are the beginning of Miss Dingley's system. This is a point well worth considering. Miss Dingley testifies very distinctly that there is absolutely no difficulty whatever in a child learning to recognize all these varieties of triad within from ten to twenty lessons, besides acquiring with a few lessons more the by-products of being able to play all sorts of triads upon any degree desired, and to write them. How does it happen, let us ask, that a child can do this with certainty while according to Mr. Cady it is by no means easy for her to identify the scale tones of the extremely short and commonplace melodic phrases in his lessons?

What is a major triad? Is it not an unfolding of a combination of root and partials which forms the actual substance of every sonorous tone one hears? Most surely it is. Every good and well-made musical tone has in it these triad elements, and the presence of these harmonic elements in the tone gives it richness and character. Hence it happens that in beginning at this point in the musical cognition, we begin at the very point where there has been already a lot of experience in sub-conscious hearing. And when the major triad is introduced formally the child appreciates it. Without her knowing it, it appeals to perceptions already latent in her hearing. It is but a very short road to distinguishing off-hand between a combination which answers to this impression of pure harmonic tone and one which fails to meet such expectation. From this it is but a short road to the minor, in which the pure harmonic combination of nature is imperfect at the third degree; and from this again, it is not far to the other varieties of the chord. Here we have, then, the four fundamental harmonies of music brought home to the child and distinguished in her consciousness the one from the other.

Before going on to the next step, in fact, some time before, Miss Dingley teaches the scale, but from an entirely different standpoint to that of Mr. Cady. She teaches the three leading triads of the mode, the tonic, subdominant and dominant, and the child is able to form any scale desired upon the keyboard, out of its ground chords. Here is a place where too long lingering would to some extent undo much that has been done, for it would be very easy to pause upon these simple elements of the tonality until the child's ear had been vulgarized by awakening the expectation of no other harmonies than these. This is the mistake made by most of our professionally easy music for children. Miss Dingley does nothing of the kind. She now proceeds immediately to the full diatonic harmonic contents of the key, the three major triads in major tonality, the three minor triads and the one diminished.

Long before this the child has been trained in hearing roots and being able to sing them, without regard to the position of the triad. Naturally this is easy in the major triad, for the reason already pointed out, that it corresponds with the inside

facts of any pure and sonorous tone. The minor is a little more difficult, and the other forms still more so, the augmented most of all. In case of the diminished triad the root is liable to be taken as the seventh of the scale or the dominant. Those pupils who have absolute pitch, entirely or approximately, generally take the seventh as root of this triad; others take the dominant. The teacher does not try to guide this point; the main thing is for them to hear something as root, and a real something; whether the diminished triad really does always have a latent dominant under it might take us too long to decide. Many harmonists think that it does.

Hence after this experience the pupil is quite ready to hear a succession of at first two triads, then three, four, five, and six triads. In fact, all the triads of the key in harmonic connection. Being used to humming and feeling the roots of whatever chord is played for her, or whatever her fingers accidentally fall down upon, it is no trick at all for her to follow along with the fundamentals and name them again in order, instantly that the succession has been played one time. The rule "now or never" still holds in this system, and if one or more of the fundamentals are stated incorrectly, the teacher simply plays another succession and carefully watches the child for misapprehensions regarding that one chord. If it still refracts, then ensues a new lesson upon that one chord, and its immediate relatives, until the harmonic effect is cleared up.

Contrary to Mr. Cady's assertion that the whole of music is included in melody, the facts are precisely the reverse, and this system wonderfully confirms the fact. For, while in this system the child has not been distinctly exercised in melodic hearing as such, she has had something far more reaching in being required in the later stages to sing the different melodies of the middle voices in chord successions. To be able to sing roots, and to hum and sing the middle voices, are proofs of musical hearing beside which the mere ability to sing sopranos unaccompanied are but the very small dust of the balance.

When in this way the pupil has mastered the contents of the key and has learned to write all the chords of the key in a few keys, she is in position to hear in any musical piece a whole lot more than can possibly be developed from the purely monophonic training proposed by Mr. Cady.

To expect the pupil to identify the first half of the scale within the first few lessons, or within the first two years, is not altogether so easy as it appears. The child who will listen to the melody, and repeat it to herself, can surely repeat it. They do vastly more than this, and in much more trying successions in the primary grades of the public schools, where the children ought to be between the ages of six and seven. This is no criterion for a distinctly musical training.

But when a pupil is asked to hear the middle voices in a series of chords and reproduce the melody, they have a feeling for the tonality and place in key of the same kind that musicians have. The matter is intensely interesting, and the explanation of success in this new way, which at first seemed so much more complicated and advanced, may not be so difficult after all. Harmony is in the air.

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The length to which these observations have gone precludes outlining with equal care the later building upon this substructure. This we will leave for a later occasion. Here, however, it is necessary to say that in these early lessons private teaching to each pupil alone seems indispensable. In no other way can certain results be secured. Upon this foundation will come a lot more of ear training, in which the pull of harmonic progression and modulations will form the strategic points, having in mind the emotional implications of music as composed by the great writers. And when a certain distance has been reached, a thorough exercise in the musical observance of form and treatment; but always musical and from the standpoint of hearing, and not from book analysis of names and the like, which tend to remain forever foreign to the actual music itself.

Mr. Cady makes one point which is very well taken; it is the desirability of causing the pupil to sing with the voice from the earliest steps. This is one way of ascertaining most easily whether the child has heard aright. Many other advantages also belong in the series.

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In the course of his lessons Mr. Cady touches upon another very important point, namely, the most desirable sol-fa names

for scale tones in minor tonality. At this point all who teach harmonically strike a snag, for, as Mr. Cady says, when a minor tonality has been formed from a major by changing the third and sixth, all the scale tones bear the same relation to the tonic as before, and the tonic is still *doh*. This difficulty, also, Miss Dingley encountered and at first found it difficult to manage. It was represented to her by an older theorist that according to the notation the tonic of the minor scale is *la*; and that to change this might involve difficulties. As a matter of fact we do business with two minor tonalities, the relative minor of the key, which is a mode founded on *la* and another minor upon the tonic of the key, which quite as distinctively is *not* a mode founded upon *la*. In fact, it remains open to question whether there is any musical mode of *la* except the natural minor scale without a major seventh, and whether all harmonic minors are not in reality founded upon *doh*. The judgment of the present writer is that the sol-fa names have reference to melodic effects pure and simple, which are already to some extent modified the moment that any scale tone is harmonized in any other than the most obvious way. Therefore, it is altogether likely that important advantages would be gained by dispensing with the sol-fa names entirely, since they are liable to make trouble the moment one comes to artistic music in major mode, while in the minor they are perhaps more misleading than useful. This is a point where opinions in tonic sol-fa circles will doubtless fail to agree. We must remember, however, that the tonic sol-fa was not developed with reference to the higher class of artistic music, but with reference to simple and natural music in the folks tone. And that the adaptation of the sol-fa to modern music, even to the purely vocal, has been the subject of very serious and inconclusive study. Better leave the sol-fa syllables, I think, to the simple music in the folk tone, and not employ them in early instruction having for its ultimate goal the music of the romantic school, Brahms, Tschaikovsky, and so on. This is the end really in view in all well-planned beginnings in music in our day.

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In a great deal of writing upon the art of music, from the standpoint of the compositions of the great masters, there is

entirely too much effort to make it appear that the expression of human emotion, states of feeling, was the main factor in leading these composers to produce their works. They go farther, and very many lovers of music imagine that if they can discover some story which the composer had in mind, or some poem which, perhaps, influenced him in composing the piece, they are that much nearer understanding the music thus produced. Many musical writers lend themselves to this misleading pretence of assistance. There is a system of musical clubs in which as far as possible all the characterizations of pieces of music are supplied with stories of this kind, some mythical, like that of Beethoven improvising the "moonlight" sonata, others made up for the occasion by descendants of Ananias, temporarily out of a job. Some good musicians lend themselves to this evil. The fascinating and gifted Mr. Edward Baxter Perry is much addicted to it; the enthusiastic and fanciful writer, Mr. John S. Van Cleave, likewise. Many other music writers upon musical subjects would also bear a hand if only their imaginations were equal to their ambition.

The hallucination that the expression of human emotion is the chief end of music has been greatly encouraged by the woman movement in music. Our great and glorious country has at this moment some hundreds of sincere and enthusiastic women who have just completed fanciful papers upon subjects at least related to musical æsthetics, or have such papers *in petto*, as the Italians say, to be elaborated and sprung upon their public in due time. If only a nocturne or a sonata can be made to appear as the outpouring of the tempest-tossed soul of a great musician, they seem to think that everything has been made easy. The master is absolved from the sin of having written it, and the public has a reason for not understanding the composition at first hearing, and for "understanding it perfectly" after having heard the explanatory tale. The disease is one which grows by what it feeds on—as most creatures do, Shakespeare's surprise to the contrary notwithstanding.

All this alleged poetical significance fastened upon great master works of composers who were too good musicians and too brilliant of tonal imagination to need such outside helps, misdirects attention and tends to obstruct a true understanding of music.

That there is some music which was intended by its composers to correspond to a story, a poem, a myth, we all know. The composers who have written such things have occasionally been assisted by their program; as a rule not. Even Berlioz, who was, perhaps, as dependent upon some outside help of this kind as any composer, did not always write better when he had a program. Liszt is certainly as clear and graphic in his sonata as in any of his symphonic poems, and in his concert studies he is still better. But it cannot be successfully claimed that Tschaiakovsky, for instance, wrote better when he had a story in mind than at other times. His fifth symphony is a great and epoch-marking work, even more so than his "*Francesca di Rimini*," his "*1812*," and the like.

Perhaps the most vital objection to all this leaning upon literary crutches, for approaching music in a sympathetic mood, is that it tends to throw us out of sympathy with the great composers, who either had no such stories in mind or the stories and traditions have been lost, and whose works, therefore, have to depend upon their purely musical interest,—a kind of interest which we tend by this preoccupation to undervalue and misappreciate. For instance, I have previously commented upon the mistake which some teachers of children seem to me to make in depending upon nonsense verses for advantageous stimulation of musical cognition. We meet occasionally the opposite of this, as e. g., in Mr. Cady's book, where he speaks of "that abstract idea called music." The term is unfortunate and groundless. An abstract idea is an idea disconnected from material objectivization. Now music is not an abstract idea in this sense, because it finds its expression through material sounds, and is cognized through the human ear, actuated by air waves impinging upon it. Moreover, the idea is obstructive. The form of expression is repellant. It is the other half of the confession already made in the choice of nonsense verses for explanatory and stimulative purposes, that music in itself considered is beyond the ordinary apprehension. Beyond, perhaps it is. But not foreign.

Music is the art expression of an idealized imagination of audible effects. It has its appreciation in the fact that the ground effects of music, the fundamental tonal combinations,

are pleasing to the educated sense of hearing; and while the dissonances of modern music when dwelt upon are displeasing, in the forms in which they occur they are evanescent and add materially to the auditory enjoyment of hearing music. Music is something good to hear. This is the fundamental principle of all cultivation of musical appreciation, and the key to the position is to find out the places where the hearing passes over the line between the powers of ordinary ears and rises to the specialized powers of gifted or cultivated talents. This is the main thing underlying music.

This is not to say that music cannot and does not represent at times human emotion; still less to deny that it is continually influenced by the emotional state of the composer at the moment of conceiving his work. But Hanslick is quite right in thinking that the innermost life of music is *tone* and *tonal combination*, and the gratification of the educated tonal sense the sufficient reason for the creation of a great and world-pleasing art, such as our modern music is. Hence the first thing our students and music lovers have to do is to learn how to hear these tonal things which make up the bulk of our modern music. And later on, if it turns out that these tonal things enter into the secret places of their souls and awaken there great aspirations and noble raptures, this is just so much added. But to begin with the raptures, while as yet the whole material substance of music is an unknown tongue, is absurd and false. No true culture can come of it.

Nor is it the true road to pleasure from music. The range of uncultivated emotions in music is very restricted. There are three typical grades of mood. In one, the composer is in an average state; in another, he is excited, pleasurably or otherwise; and in another, he is in a mood of quiet or reposeful musing. That these typical grades of feeling are subdivided into innumerable degrees and individualities is certainly true, as many grades as there are good compositions; but the amateur, beginning his music life intent upon this element in the art alone, will find himself unable to distinguish one from the other, and his sources of enjoyment will almost immediately reach their limit, except as helped out by the misleading analogies of poem and story, as pointed out in the above. There

is more pleasure in knowing how to enjoy a good Bach prelude and fugue than in whole volumes of this quasi-poetical twaddle about what the composer meant. What the composer meant, as a general rule, was to complete a piece of music, for which he had at starting a promising thesis or leading motive. With a musical seed the thing to do is to plant it in good ground, not to weep over it or moon over it, still less to write encyclopedias of swash about it. When it is properly planted it will grow. And when the tree is grown it is legitimate to sit under the shade or pick the fruit, if fruit there be.

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I acknowledge without hesitation that the reason why men should have invented an art of music remains secret. It is about as improbable as anything I know. Nature gives only the suggestion of a great minor chord of the ninth. Man has created or selected his triads, his sevenths and the harmonic materials of his art, combined them into systems of tonality, enriched them with contrapuntal arts, discovered a true tonality, and by means of all sorts and varieties of vanishing or grinding dissonances, all kinds of tone color, and above all an inexhaustible apparatus of pulsation, measure and rhythm, movement in time, the very material of consciousness,—out of all this, which is like the baseless fabric of a vision, man has evolved an art of tones, so lifelike, so endlessly beautiful, so rich in all sorts of expression, that many who love music forget the beauty and the genius of masters and find in their imaginative fantasies the outpourings of the human heart itself, in its moments of greatest poetry, its deepest feeling, its noblest imagination. I admit that for one I do not see how it has been done. But the art is here.

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Of course if I am pressed, I can remember the almost endless slowness of the early steps, and the enormously long time it took man to anchor himself firmly upon a true triad. But when he had found a few of the true bearings, some four hundred years ago, then the art rolled up prodigiously, with fabulous richness, magical beauties, and endless variety of comfort. And all this great natural development, created by genius and appealing to the inner ear of man, they try to "explain" by

means of a title, a nonsense verse, a fictitious story which often lacks the virtue of true suggestion. There is entirely too much of it.

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More than one modern Bumble will be ready to join in the opinion of their great ancestor that the "law is an ass" when they read the litigation now going on as to whether the paper rolls of copyright music, by means of which the self-players reproduce the authors' intentions, are "copies" of the music. This question has been before the house this long time, ever since the Aeolian Company began to manufacture rolls for modern compositions. The courts up to this time have held that such perforated rolls are not "copies" of the music, in a legal sense, and that the manufacturers are at liberty to have any piece they please "cut" for such rolls. Singularly enough, the manufacturers of the self-players, or at least the Aeolian people, do not care to have the decision in their favor. They stand ready to pay any suitable royalty for the exclusive right to copyright compositions, provided such rolls can be protected against piracy.

The equities involved are simple enough. It costs a few dollars to cut the first roll for a new piece, and were it not for the machinery belonging to the plant it would cost a great many dollars. As it is, a new piece has to be laid off, or else has to be played upon a registering instrument, which turns out a "record," which in turn, when fed to the roll-cutting machine, results in a perfect copy, exactly corresponding to what has been played, mistakes and all. The principle is a little analogous to that of the lathe for turning irregular forms; the irregular forms fed in as pattern. Now all the manufacturers have machines for registering and cutting rolls. They mostly have different sizes from those of the Aeolian, yet by running one of the Aeolian rolls through their machine as pattern, a roll of the same music reduced or expanded to their own size is the result; automatic reproductions of such rolls are possible to any extent. Hence when a company has taken up a new piece by an American author and had it transformed into a roll for the self-player, it has to wait some time until the public has discovered the merit of the piece, and begins to buy

the rolls, and to ask for them where they do not exist. At this point the competition begins. The maker of the self-player, where this roll is inquired for, has only to feed one of them to his machine to duplicate it, at a cost of a few cents (one manufacturer declares that he thinks eight cents a plenty for a roll) and supply the market. All this would be changed by a decision making the automatic paper roll a "copy" paying royalty, like any other copy. In the long run the public is interested in such a decision. At least if honesty is the best policy.

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I mentioned in these pages last year my having tried in Boston, at the warerooms of H. F. Miller & Co., the Wissner grand which was played at the Kubelik concerts. It showed that this house is making great progress towards the highest ideals in the art. I have lately received a new catalogue of their leading styles, which is one of the most artistic and delightfully printed pamphlets ever seen in this office. It appears from this little book that Mr. Wissner has lately effected important improvements in the upright, giving it a broader and more satisfying tone. I am not able to make out precisely what the improvement consists of, but it seems a little in the fruitful direction which Mr. John Reed tried to follow some years ago. Reed solved a part of the problem; from this book it would appear that Wissner has solved it entire. It is known to all who are conversant with the inside history of piano-making art that a number of the more wealthy manufacturers of commercial pianos are all the time seeking after improvements and are by degrees perfecting their instruments into higher and higher classes. This is as it should be. There is room at the top.

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And while I am speaking of progress it is also pleasant to notice that the name of Weber is once more destined to renew its old importance in the concert rooms of this country. I understand that the Weber grand is to be played upon a wide scale this season, and is henceforth to be kept before the public in the old style, which all musical people remember with so much pleasure.

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Among the interesting musical events of the latter part of the musical season was the Chicago debut of the Swiss pianist, Professor Rudolph Ganz, of the Chicago Musical College. Mr. Ganz has been in Chicago this two years, and several of his graceful and pleasing compositions have been performed at the various and frequently recurring concerts of the College. His concert piece for pianoforte and orchestra was given at the commencement exercises in June, in the Auditorium, they say with splendid success. As a pianist Mr. Ganz has a very competent technique of the first class, and good musical ideas. Had he omitted from the program on this occasion the celebrated Variations of Brahms on a Handel theme, his success would have been entirely without detracting. The interpretation of the beautiful variations, however, lacked in many ways the variety and, in places, the mystic feeling which the work invites. It was played more like a set of virtuoso variations, in which the purely external and simply musical qualities were all that needed to be considered. Needless to say that in the conception of the present writer, these variations are full of most deliciously mystical suggestiveness, particularly so in the variations numbered 5, 6, 11, 17, 18, 19, and 20. In the variation numbered 19 Mr. Ganz had the authority of Brahms for his reading, since the variation bears the direction *leggiero et vivace*, and in this way Mr. Ganz played it. Nevertheless, all who are familiar with Mr. Godowsky's interpretation of this lovely variation in the style of a Siciliano, will feel sure that it is a more excellent way, besides supplying an additional contrast in a long work. So also the variation in mysterious octaves, following each other canonically, No. 6, the soft effect is vastly more artistic, and is here marked by Brahms. Aside from these reservations, the recital was of unusual strength and it is to be hoped that the author will frequently be heard, for good piano playing is by no means too common in Chicago.

The Ganz recital was farther remarkable through the evidence it gave of the progress the Kimball Company is making in the production of grand pianofortes of the first order. Bound to the senior member of the house by lifelong friendship, Dr. Ziegfeld uses the Kimball pianos exclusively in the college. But, as everybody knows who has tried it, it is not at all a

simple thing for even a great house to turn out a grand piano of the artistic qualities satisfying the artist. It means thousands of dollars in experiments, even after all that science can do in the way of scales and workmanship has been carefully performed.

* * *

Mr. Theodore Thomas has written to the trustees of the Chicago Orchestra declining to conduct any more out-of-town concerts. He says that inasmuch as experience has shown that these concerts do not result in a profit to the society, nor lessen the burdens of the guarantors, but merely provide the musicians a few additional engagements, he will not in future undergo the fatigues and annoyances of travel so uselessly. The position is a very natural one for a man of his years. The situation could easily be met if the trustees were in position to employ a competent young second conductor, who could relieve Mr. Thomas of some of the burden. There are, however, grave difficulties in this problem, since any conductor forceful enough to be of any use as in conducting rehearsals and out-of-town engagements, would surely be an artist of originality, which of itself would render him not only useless to Mr. Thomas, but absolutely antipathetic. It has always been so during Mr. Thomas' career. Mention has been made before of the promotion of one of the second violas, a Mr. Stock, to the conductor's position, whenever the solo artist chanced to be unpalatable to Mr. Thomas. Mr. Stock, about whom nothing is publicly known, is most likely a fair violinist, an innocuous routine musician, and perhaps the last person likely to develop ideas capable of antagonizing those of his veteran chief. This being the case, local managers are placing festival engagements for forty men of the symphony orchestra under Mr. Stock as leader, to play under the trade name of "The Theodore Thomas Orchestra." The engagements are being taken in the country because the name of Theodore Thomas is so very influential a trademark, and this is supposed to be an easier proposition to finance than an orchestra of the same size under any real director, such as Mollenhauer, Spiering, or even Mr. Rosenbecker.

It deserves to be mentioned, however, that the game is dangerously suggestive of fraud. There is no "Theodore Thomas

Orchestra," excepting when Mr. Thomas holds the baton. To begin with, the out-of-town manager does not hold a contract for certain individuals; he therefore takes the particular forty the Chicago manager sends him. Now there are musicians and musicians. In the Chicago Symphony orchestra there are a number of very good men, although very few strong men. There are several purely routine players. The latter, of course, are more willing to undertake these festival engagements under local conductors, because it all counts in a lifetime. The local manager, therefore, finds himself with forty players, most or all of whom, no doubt, do play in the Thomas orchestra. But everybody who knows the history of this singularly pig-headed body of men knows that even here in Chicago, and under directors really able and authoritative, the musicians never take pains to play really well. This has been notorious for years. Their accompaniments to the Apollo concerts, and in all the other engagements without Mr. Thomas, have always been criticised for the total lack of *esprit de corps* and artistic feeling manifested by these men, even when the selection of players contained the concert master and the best players. I do not speak of the artistic qualities of Mr. Stock's interpretations, for they have not yet been revealed. He has literally no reputation as an effective orchestral chief. It is, therefore, to the last degree unlikely that these festival engagements will prove satisfactory or that the symphonies and important overtures given will turn out in any degree inspiring. Even with such a conductor as Arthur Mees, a man vastly above this Mr. Stock in ability, the work was only conventional. What will it be now?

Mr. Thomas' decision is a distinct loss to the country. While at his age he does not invariably rise to the enthusiasm of youth, he is at least an authoritative interpreter of practically the entire orchestral repertory. He has been playing a very liberal amount of novelties, more than are given by any other conductor in the world, excepting in concerts expressly organized for producing novelties. Chicago audiences have heard more of the new music by the great writers than those of the Gewandhaus at Leipsic, those of Boston, or of almost any other city excepting, perhaps, Berlin, where some four or five eminent

conductors carry on series of important orchestral concerts. Among these conductors are Weingartner, Nikisch and Richard Strauss, who are at least among the most likely to take in hand every important novelty. Yet it is probable that Mr. Thomas has produced more important novelties than all of these great men. This is a great credit to him, especially when he has reached the time of life when a man tends to become conservative, and when, in point of fact, his ears do not readily lend themselves to sound-pleasings which follow strange tracks. Mr. Thomas is also a singularly beautiful interpreter of Beethoven, Mozart and Schubert. He plays Wagner beautifully, and, take him all around, he is an artist whom the public may well desire to hear while he is still upon the active list; for in the nature of the case this period must be approaching its close. He has been a wonderful inspiration in American education. Without him we would be now years behind in our orchestral progress. He has educated the public to finish of playing and to the beauties of the repertory. No wonder, therefore, that his name has value as a trademark. Were the country wiser it would have an infinitely greater value.

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It is a great pity that we could not have in this country a few cities where stock opera could be run for the musical benefit of the community. The Castle Square ventures of that rather bold plunger, Mr. Savage, while tenderly treated by the press, have never been up to the proper middle class standard, much less in the higher class. It is unfortunate that we have very few singers able to sing in their own language. This is due primarily to the foolish ambition of our singers to show their versatility, and to their taking lessons mainly from teachers unequal to the proper delivery of the English language. There is no other country which tolerates in its singers a like forgetfulness of their own language. The first excellence of a French singer is a satisfactory diction; so also in Germany and in Italy. In England also the English language is still spoken and often sung as "she is spoke." Then the Castle Square Company played eight times a week and in addition to this the principal singers were worked so hard that the voices could not possibly hold out. The orchestra has been uniformly brutal

and insufficient. The chorus fine, though overworked and consequently the voices strained; the girls fine looking.

The Grau opera presents a few of the very best singers at prices far beyond what they deserve. Operas are given with no rehearsal, or but little, and while the prices are first class and some of the voices, the ensembles are very rarely so. There is room, or would be, in an intelligent country, for opera with singers as good as Emma Eames, Nordica, Melba, De Reszke, Bispham and the rest were ten or twenty years ago, when their voices were fresh, their world-reputations ungrown, and their prices moderate. We have plenty of such singers if there were a field for them. But they are not equal to singing heavy roles eight times a week, which is the idea of the Castle Square juggernaut.

W. S. B. M.

Things Here and There

A NEW SINGER FROM MAINE.

One of the most promising of the young singers of the Pine Tree state is Miss Florence Dingley, youngest daughter of Frank L. Dingley, of Auburn, and niece of Hon. Nelson Dingley, Jr., late congressman from the Second district of Maine.

Miss Dingley has recently returned from a two and a half years' visit to Europe, where she has been studying under some of the best teachers of the vocal art in Paris and Berlin. Since her return she has been heard twice in public, first in a recital in Lewiston and last at the music hall of the Poland Spring house, on Tuesday evening, July 29. In both instances she was received with marked favor.

Miss Dingley's voice is a light lyric soprano of wide range and great purity and accuracy of intonation. As one of her teachers says of her, "She couldn't sing off the key if she tried." It is particularly clear and pure in the upper register, and possesses a deeply sympathetic quality.

Her first instruction was obtained in this country, she studying for several years with John Denis Mehan, now of New York city, but who was located first at Detroit and later at Pittsburg, where Miss Dingley studied with him.

A little over two years ago Miss Dingley went abroad, where she studied with Madame Mathilde Marchesi and Edmond Duvernoy, in Paris, and with Madame Selma Nichlass Kempner in Berlin. She also sang before Mme. Lili Lehmann-Kalish, the well-known soprano, formerly with the Metropolitan opera house forces at New York city.

Miss Dingley speaks very earnestly of the difficulties of study abroad and thinks that no young singer should attempt it until she is thoroughly grounded in the principles of voice placing and the proper use of the voice before going.

"I believe that the principles of voice culture can be better acquired in this country than abroad," she says, "but after that is attained there is no question that the 'finishing touches' can be better acquired there than here."—Boston Sunday Globe.

JULIUS KLAUSER'S "UPMEDIATE CLUB."

Those interested in club work would find many suggestive items in the bulky history of Julius Klauser's "Upmediate Club," of Milwaukee, just

but only the Scherzo was played, while the lovely theme and variations, forming the first movement, was ignored. The very popular and romantic sonata in D minor, the so-called "Tempest" (Shakespeare) sonata, is represented by the slow movement only—while the remarkable first movement is passed in silence. The Beethoven variations do not appear, excepting the six little variations in F major, Op. 34, and the great thirty-two variations, played by Mr. Leopold Godowsky. Brahms naturally comes in for brief mention, and here again are notable omissions. Of the Ballades there are two, which is perhaps enough, those in D major and G minor. Of the Fantasien, Op. 116, the Intermezzo in E major and Capriccio in D minor. The lovely Slumber song is not given. The Paganini Variations were played by Mr. Leopold Godowsky at his recital of Feb. 20, 1896. The magnificent and beautiful variations on a theme by Haendel do not seem to have engaged the attention of the club; yet it is one of the most remarkable masterpieces of our generation.

In these programs, as in many of the women's clubs which are seen, it often happens that in describing a movement or tendency in art the list of titles ostensibly included is so large as to render it impossible to do anything worth while with either of them. For example, April 27, 1895, the program was devoted to "The Life and Works of Hauptmann, Lindpaintner, Lablache, Kuhlau, Marschner, Reissiger, Boieldieu, Spontini and Donizetti." Now, since Spontini, Marschner and Donizetti signify certain highly important developments in opera, it is difficult to see how they could have been handled instructively in a single program, not to mention the small dust of the balance preceding them upon the list. A similar lumping together took place on Feb. 2, 1895, when the program was devoted to "The Life and Works of Haydn, Vogler, Dussek, Hummel, Weigl, Romberg, Cramer, Catalani, Field, Auber." Here we have a group of masters who might have afforded material for an entire season—although it is to be confessed that the result would not have been worth while.

Despite the above criticisms upon an undertaking carried out by a small body of women students, and persisted in for twelve years, it is evident that a vast amount of musical cultivation must have been experienced by all the members of the club, and its influence must have been deeply felt in the teaching work of the young women (for they all teach, more or less), and among their friends. And it is from this standpoint that the good-looking portrait of Mr. Julius Klauser is a suitable ornament to the little book. Few bodies of students persist in so important and sustained a course of study.

BAYREUTH VS. MUNICH, AGAIN.

Referring to Frau Cosima Wagner recalls the fact that she has just brought a suit against Herr von Possart, which has attracted considerable attention in music circles in Germany and has given the anti-

Baireuth faction ample opportunity for saying pointed and unpleasant things. Possart, it will be remembered, is the general director of the royal theaters at Munich, and it is by his plan and under his direction that the Wagner festivals are given every summer in the Bavarian capital—festivals which because of the excellence of the performances constituting them form an extremely strong and—to the Wagner heirs—uncomfortable rival to those held at the "Temple" in Baireuth.

The fact is that the performances in Munich are in the majority of respects fully the equal of those in Baireuth, and the latter town sees in the exclusive rights it still possesses to "Parsifal" its sole source of superiority over Munich. It will be readily believed that Frau Wagner and her children bear no especially kindly feelings toward Munich, but the agreement Herr von Possart made not to hold the Wagner festival there until after the Baireuth festival was ended and to produce only the works not being given that season at Baireuth, caused better relationship between the rival festival givers and peace was reported to have been restored forever and for aye. But now Baireuth comes out with the announcement that no festival will be held next year, owing to the heavy deficit this summer—it is a statement made every spring and invariably withdrawn in the autumn.

Munich this year has taken Frau Cosima at her word, however, and has published widespread the announcement that the Prince Regent theater, in its Wagner cycle of 1903, will include the "Ring of the Nibelungs"—the work Baireuth has used for two years now, and which it has come to realize is a good attraction and one it would like to hold to, and incidentally give again next summer. Herr von Possart went ahead with his arrangements, however, and engaged his artists for the "Ring." And right here came the cause for a lawsuit. He engaged, among others, Van Rooy, Van Dyck, Schumann-Heink, Nordica—all of them Baireuthians, and paid them the terms they demanded, which terms are, of course, less than half what they are accustomed to receive in the United States, but which are "top notch" figures in Germany.

Now Frau Wagner has ever been accustomed to cry poverty, "working for art," and other pleas, when engaging her singers for Baireuth, with the result that she secured their services at a low figure. She knows the artist nature well enough, however, to know that Munich will have the singers so long as Munich pays more than does Baireuth, and she sees herself obliged either to meet the Possart terms or to be without prominent singers for 1903, which latter would mean to abandon the festival. She has taken recourse therefore to a German law that makes punishable any attempt at unfair competition, and has brought suit against Herr von Possart to restrain him from paying such high salaries, claiming that by so doing he is greatly injuring the interests of the Wagner heirs, and is, therefore, indulging in unfair competition. The case has not yet come to trial, but it is being discussed widely throughout music circles in Germany, and the outcome will be watched with interest.—Tribune.

THE TENOR: CARUSO.

Last week brought the first definite news received in this country thus far as to who were to be the leading tenors in the Metropolitan Opera Company next season. That Jean de Reszke was not to return was announced several weeks ago; that Dippel would be busy with the song recitals and concerts he has contracted to give was known; and recently came the information that Van Dyck had refused to accept the terms Mr. Grau offered him.

The manager was reported to be trying to secure Krauss, but the decision finally came that the Royal Opera, at Berlin, would not grant the singer sufficiently long leave of absence to make his coming to America possible. That Alvarez and possibly Saleza would be here was looked upon as certain, but both of these are tenors whose abilities are not wide enough to include the heavier dramatic and especially the Wagnerian roles, and curiosity was by no means lacking as to who would be the singers Mr. Grau would secure.

This week comes the official announcement that he has engaged Enrico Caruso and Aloys Burgstaller, and thus a problem which threatened to become a puzzling and troublesome one is solved. Just how satisfactorily it is solved, so far as the Wagnerian tenor is concerned, remains to be seen—or heard—when Herr Burgstaller sings, but so far as the value of Sig. Caruso's engagement is concerned there is small reason for entertaining any doubts.

No new singer in recent years has created on his first appearance the sensation Enrico Caruso did this summer at the opera in Covent Garden, London. He won press and public the first night he sang, and subsequent appearances during the opera season but served to confirm the belief that in him the world has an Italian tenor whose equal in beauty of voice and ability to sing it has not known since the golden-voiced Campanini passed into the silence.

Caruso became the star of the London season, and his every appearance won him new admirers and fresh laurels. He sings the Italian repertory and chiefly the lighter tenor roles, but undertakes also certain dramatic parts, such as Rhadames in "Aida," Faust, and Don Jose. His first appearance in this country, it is understood, will be as Rodolfo in Puccini's "La Boheme," the opening week of the season, the night that Mme. Sembrich assumes the role of Mimi for the first time. His repertory here will include in addition to the roles named, Alfredo in "La Traviata," the Duke in "Rigoletto," Edgardo in "Lucia," Don Ottavio in "Don Giovanni," Tamino in "Il Fauto Magico," and other of the lighter Italian opera tenor parts.

His coming to this country this season will assure, therefore, the hearing of the Italian repertory with a "real" tenor in the cast—one whose voice and method will make him a worthy companion in art for Mme. Sembrich and Mme. Eames.

Caruso is still a young man, despite the fact that he is known from appearances there, not only in Italy, but also in Spain, Russia, South

America, and recently in Monte Carlo. He is not yet thirty, but he comes to the United States next season on a salary larger than Mr. Grau has ever paid any tenor during a first season here. Jean de Reszke and Tamagno receive larger sums now for their services, but they did not the winters they made their debut here.

As for Herr Burgstaller, he also is young, having not yet come so near to the 30 mark as has his Italian colleague. He is a Bayreuth product pure and undefiled, having received all his musical education there, and being, therefore, the artistic result of the Cosima Wagnerian school of opera. That his singing will not be of the *bel canto* type any one who has heard pupils from the Bayreuth institution will readily credit, but he will bring all the traditions—the new ones—that represent so much nowadays at the “Temple,” where Cosima and Siegfried reign, and his coming will, therefore, be of interest.

Those who have heard Herr Burgstaller in Bayreuth, or at Hamburg, or Frankfurt—the two cities where, barring a few “star” appearances in Berlin and Munich, he has done most of his professional work, describe him as a young fellow of fine physique—a veritable young Siegfried in appearance—gifted with a powerful voice, which he abuses but which is still fresh enough not to show the effects of the abuse, and trained to act in the essentially “impressive” style obligatory at Bayreuth nowadays. He has been singing the Siegfrieds and Siegmund in the “Ring” cycles at Bayreuth this summer, and it was there that Mr. Grau heard him, made him an offer for next season, and was accepted.—Chicago Tribune.

MINOR MENTION.

As an example of the kind of talent which occurs now and then among our young American girls, the case of Miss Lulu Yates, of Warren, Pa., may be cited. This young pianist is not yet twenty years of age, yet her recital programs have included a number of the Chopin studies beautifully played (notably the one in two kinds of triplets, Op. 25, No. 2), and lot of Schumann, some Liszt, a little Beethoven, Bach, etc. In short, this young artist has already quite a repertory of serious and high-grade pianoforte music, a technique equal to all the ordinary concert demands, saving the softness of hand peculiar to youth and comparative inexperience in concert work, and a very desirable repose and musical quality in all her playing. She has now taken a situation as teacher at Greeley, Colorado, where her services as pianist will find useful and highly valuable employment.

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Mr. William I. Andrus, who has been at the head of the piano department of Ponomia College, Cal., will suspend his musical work for a year in order to attain his A. M. degree at Harvard. Most likely he will do some serious work in composition with Professor Paine.

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An American girl who has won unusual success in one year of German opera is Miss Amanda Vierheller, of Pittsburg. At the end of her first year's study in Berlin she received numerous offers of contracts, but she wisely decided to study another year, and it was not until last fall that she commenced her active work as an opera singer in Elberfeld, where in one season she sang fifteen different roles, among them Marguerite, in "Faust," Nedda, in "I Pagliacci," Agatha in "Der Freischutz," Elvira, in "Don Viovanni," Michaela, in "Carmen," etc. To sing fifteen new roles in one season tells its own story of hard work and ability to accomplish. That she sang them with success proves her artistic and dramatic talents. A few weeks ago she sang, on twenty-four hours' notice, without rehearsal, Agatha, in "Der Freischutz," at Theater des Westens, in Berlin, and though hampered by a poor cast, made a deep impression and was enthusiastically received.

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Some interesting musical recitals were given at the St. Mary's of the Woods, a young ladies' school conducted by the Sisters of Providence at Vigo County, Indiana. Among the instrumental numbers were the Bach Fantasia in C minor, Andante in F, Beethoven; Carnival-Preamble, Schumann; Rubinstein Kamennoi-Ostrow, No. 22; Fantasia-Impromptu, Chopin; Ballade in D flat, Liszt, and Weber Concerto, Op. 31. These are said to have been charmingly played by Miss Josephine McNerney. Vocal numbers of interest were given by Miss Irene Flavin.

There was a recital by piano and violin, given by Miss Marie Wolke, pianist, and Miss Blanche Lulçen Luken, violinist, the numbers being Sonata, Op. 52, Beethoven; Finale of Symphonic Etudes, Schumann (piano), and a variety of excellent other music for which space lacks.

The harp recital must also have been a novelty, although unfortunately the harp has no literature of the first class, nor does the instrument afford musical possibilities for it if there was any.

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In the Leipsic Signale Mr. August Spanurth devotes considerable space to a consideration of the peculiarities of the New York musical season. Concerning the orchestral concerts of the Philharmonic he points out the practical difficulty that has always prevailed, owing to the society being a co-operative institution, in which all share upon approximately equal terms in the financial results of the season, and all have votes for the director, or against him. Mr. Spanurth does not mention the fact, but it is well known that the first time the society ever yielded its sovereignty was when the low state of their finances obliged them to accept Mr. Theodore Thomas' terms, in discharging or retiring a number of veterans of past good service and electing several of the Thomas men. The financial result was so good that the late Anton Seidl found it easy to carry on the work of the Philharmonic while he lived, although towards the last the standard began to fall off. Mr. Emil Paur, however, found himself unable to secure discipline and adequate rehearsals. The new director, under President Carnegie, will be Mr. Walter Damrosch, who thus succeeds to a position once held by his father. What he will do with it remains to be seen.

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A Tschaikovsky festival was given at Pymont, late in June, at which Dr. Hugo Riemann opened the proceedings with an important paper upon the Tschaikovsky and his place in art. Then followed a variety of the best orchestral music of this great master, his opera of "Iolanthe" was given in concert form, several of the numbers having a great success. Then the chamber music was beautifully given, including a number of Tschaikovsky songs, the famous pianoforte concerto in B flat minor was famously and splendidly played, and the whole closed with a prodigiously effective performance of the fifth symphony under Meister, the overture to 1812, and a few lighter selections between. Some time our own American societies will undertake to give the more presentable parts of an opera of this master, and a new sensation will be experienced. There is perhaps no other composer in our entire literature of music from whose works entire programs can be selected so varied and so inspiring—a circumstance due in part to Tschaikovsky's great technic, but more to his being one of the most recent of the great masters, in consequence of which his works have not yet begun to become out of style.

MUSIC STUDENTS CLUB EXTENSION

THE KEY TO PRODUCTIVE CLUB WORK.

BY W. S. B. MATHEWS.

Now that the Music Students' Clubs are entering upon their work for another year, and many new ones are commencing the course, it is well to note carefully the fundamental conditions of successful and productive club work. There are many clubs which have numbers and interest, but fail to reach the musical stimulation intended to be accomplished by this department of study. Others, again, manage to succeed along the entire line, and the club work increases in interest year after year. What, then, are these ground principles which, if not observed, vitiate the work of the club?

The fundamental principle which ought to underlie all work in student clubs is that the essential thing to be gained is *an increasing pleasure in hearing music*. This is the first thing.

Second, that the pleasure in *hearing* music be made as many-sided and complete as possible; this involves, first, greater sensitiveness of ear, which is to be had by suitable exercises in hearing; second, to be able to follow the longer pieces of music intelligently, as continuous discourses, having unity, symmetry of proportion and variety of tonal impressions, and, third, to enlarge interest in music as the expression of imagination, the sub-conscious soul of man in its manifold moods, surgings, raptures and the like.

The first two are merely the elements of the expert hearing to which our modern art of music addresses itself. They are not to be gained without effort and care. They will not form themselves without direction. In all places remote from the more expensive musical privileges, such as opera, large choral concerts and singing and playing by first-rate artists, they are practically unformed, and have to be built up from the ground.

It is to be said, however, that this work of building up is pleasurable in and of itself, the increasing intelligence of ear adding greatly to the individuality and variety of musical impressions. It is the same kind of thing which takes place in the eye while it is being educated to see line, form, grouping, and artistic relations, the pleasure of seeing these previously unobserved details more than rewards the labor of sharpening the perception and adds richness and resource to life. And I

hold it for a cardinal principle, which a great deal of our musical work lacks, that the first thing, and fundamental thing, and the thing most indispensable as a ground of musical intelligence, is this sharpness of ear and this habit of attention and recognition of passing musical images.

Concerning the third point, the development of accessory interest clustering about music, I do not need to speak, since nearly all club work already is strong in this direction. The former neglect of musical history, and the study of the conceptions of the beautiful and the individualities and genius of composers, has now given place to intelligent inquiry and reading, so earnest and so humble that there is danger of the student accepting ready-made opinions concerning composers and works which have as yet no answering reflection within his own mind. This, of course, is abnormal, undesirable and unproductive. The vital essential in all this club work is to secure *living hearers* and *living thinkers* who receive music within their inmost mind and love it there, not in blind admiration, but in intelligent devotion.

Therefore, with regard to this third point I would simply suggest a limitation, namely, that all this accessory information about music be made to cluster around and minister to the actual pleasure of hearing; here alone is to be found productive increase of the musical enjoyment of the individual. I will add that the volumes of "The Great in Music" have been written from this standpoint.

A SUCCESSFUL MUSICAL CLUB.

Boise, Idaho, May 22, 1902.—Hardly a year ago I wrote you asking advice about the work for a musical club, just organized. You were very kind in replying and recommending the Music Students' Club Extension for our year's study. I am sure you will be interested to know how we have succeeded in our efforts, now that our work is nearly finished for the year. We began with about forty members, and now we have about one hundred and fifty, including a chorus of seventy-five and an orchestra of fourteen. We have brought two concert companies here. One was the Leonora Jackson company, which was a success musically and financially, as we made two hundred and sixty dollars over and above all expenses, and they were heavy. Next year we hope to have more artists visit us. I enclose three of our programs. We call our club the Philharmonic Society, and when you consider that we are hundreds of miles from any large city I think our year's work has been very encouraging. We expect to go on with the same course of study for the coming year.

(Signed)

Mrs. Jennie E. Perkins.

ANSWERS TO CORRESPONDENTS

"Having a family of three girls and a boy to educate, I am desirous of employing music as one of the factors of their education and refining. Could you not give me a list of vocal pieces which we could study and drill upon, which would exert an influence upon the character of the children? We have the Franklin Square Library of Music, and my youngest girl, ten years of age, can easily sing at sight with piano accompaniment almost anything in these books. Her school teacher is ruining her voice, because of her readiness. What can you suggest?"

H. H.

The foregoing question is by no means an easy one to answer. I would think that in my "The Songs of All Lands" (American Book Company) you would find a variety of folks songs of different nations which would furnish one side of the material you require. Much of that music is in three parts, and therefore easily practicable to your choir. Then I recommend "The Laurel Songs" (C. C. Birchard & Company), which contains indeed a great many songs perhaps beyond the natural limitations of your choir; but the study will be extremely interesting, and as you will have inferred from the extended notice I gave the book some months ago, among the pieces are several masterpieces of a very high order. Mr. Edgar Stillman Kelley's "Oh Captain, My Captain" is a song which every American child ought to know. This is but one. It is a beautiful book. Then in the Modern Music Series of Silver, Burdette & Company, are many original songs which are really beautiful. They are less difficult than those of the Laurel Songs, but the former are excellent.

I would suggest that you enter upon the education of the ears of your children by accustoming them to hear chords in the manner described in the account of Miss Dingley's work. She has a MSS. of the first twenty lessons, but this would probably be unavailable. I think if you will read over what I said of that, and what she said in her article, you will be able with a little study to do a lot of the work yourself. It will have a great influence upon their taste and susceptibility to fine music.

REVIEWS AND NOTICES

MUSIC EDUCATION—AN OUTLINE. By Calvin Brainerd Cady.
Chicago, C. F. Summy Company. Brown cloth, 12mo., 80 pages;
printed on one side the paper.

This little book, if we mistake not, is practically the libretto which Mr. C. B. Cady has been in the habit of using with his normal classes of young teachers for several years. It shows how to give the very first lessons in music, beginning where music-cognition must begin, namely, in a cognition of music. The victim of the lesson is supposed to be a child of kindergarten age, say between four and a half or five and six and a half. In the first and second lessons the child eventually arrives at a little melody, consisting of a single phrase, covering three measures of three-four. Incidentally the child is awakened by means of verbal images, and quasi-poetic fabrications, as e. g., "On bushes green pink roses grow." The lesson does not give the phrasing, which leaves an interesting question whether the comma (or caesura, in reading) should fall after "bushes," "green" or "pink," which locations will materially affect the concept. This little difficulty, which apparently has never occurred to Mr. Cady, illustrates the inherent unhandiness of trying to develop concepts of one kind by means of words and concepts lying in totally unrelated planes. This fallacy underlies the whole of Mr. Cady's book, and a large number of the professional teachers of young children are in bondage to it.

The work advances through about nine carefully given lessons, which will be extremely suggestive to many teachers having to administer the first lessons to very small children. After the ninth lesson Mr. Cady apparently finds himself in the position of the eminent German scientist who, having intended to devote his life to a great work upon the Greek article, found himself dying with the *magnum opus* still incomplete. Calling his son to his side, he whispered that he had made a great mistake. "I should," he said, "have confined myself to the dative case." The twelve chapters or lessons contained in the book, if properly administered, according to his directions, will have given the pupil the major scale, the simple forms of measure, and a little of musical notation, together with the ability to hear and write the musical things above enumerated. This is something, indeed; something which many pupils do not gain after long years of lessons. But when Mr. Cady says that to arrive at this point will consume up-

wards of two years of teaching, surely it is a proper question to ask about what time Methusaleh, if beginning early at this system, might be expected to arrive at the Kuhlau sonatinas.

The intention is admirable. The musical sagacity excellent. But the medicine is too feeble. If within human life music is to be really learned, it will not answer to waste two years in arriving at this point, which is but little more than the primary grades of school take for granted as a heredity of all the children.

The fallacy that a child is helped in music by means of Mother Goose analogies and verses, is widespread; it is, however, a grave mistake. In the early years of the child, if he has any musical ear and desire at all, he easily passes far beyond the meager limits here set down for his musical perceptions and cognitions within a very few lessons, or without any lessons at all. And when once his perceptions have been set upon real musical problems, such as hearing chords, and the like, he advances with great pleasure at a rate which brings him to real music while as yet the pupil of this system is still puzzling over scale tones in diatonic phrases of six or eight tones. The coat is too small.

It would be unjust not to take notice of the fact that this little work intends itself as something much more than a mere illustration of a manner in which some elementary lessons in musical cognition can be given to a very small child. Mr. Cady builds upon the philosophy of Mrs. Mary Baker Eddy, to whose inspiration he gives credit in the introduction. Music teaching from his standpoint is an "effort to elevate music study to its rightful place in the economy of education." Many admirable aphorisms are to be found in the didactic matter, and the only legitimate criticism is upon the time involved in arriving at a point which is so extremely near the starting point, and the complete silence upon the most essential musical concepts of all, namely, the harmonic. Nor is it true, as Mr. Cady says, that "the science of music is wholly involved in melody." This depends upon the sense in which the term melody is taken. It would be nearer the ordinary conception to reverse the saying and make it say that the science of music is wholly involved in harmony. This would be nearer, but still we have rhythm and melody to settle with.

Mr. Cady esteems the blackboard as the New Educator's best friend. He gives several diagrams of curves, involved circles, which are supposed to have a definite relation to the rhythm of the so-called melodies under consideration. Whatever the child may get out of them, to an outsider they recall too plainly the puzzle picture in the newspaper, which consisted of several wrinkles. The inscription was: "Find the old woman to whom the wrinkles belong."

MUSIC.

NOVEMBER, 1902.

THE AMERICAN COMPOSER.

BY HOMER NORRIS,

Author of "The Flight of the Eagle" (text from Whitman's poems), many popular songs and church music, and the text-books "Practical Harmony on a French Basis," "The Art of Counterpoint," etc.

By common consent the composer has the place of honor in the musical fraternity. Great interpreters, whether singers, players or actors, have their day, and are superseded by other favorites, but the creator of a master-work in music, literature, painting, sculpture or architecture is not forgotten. It is now no disgrace to follow the profession of music; leaders win position in social life equal to those held by men prominent in other professions, and are valued as necessary factors in all that pertains to modern citizenship.

At first thought it would seem superfluous to advise one whether or not to choose musical composition for one's principal life work. There are certain facts regarding this vocation which should be made as clear as possible; one should know something of its exactions, should realize to a degree what its disappointments and recompenses are likely to be. To begin with, such a career should not be chosen if some other work could be done as well. I should preach an old-fashioned doctrine and say one should hear a definite "call," as unmistakable as that claimed by some clergymen, a reformer like Henry George, a poet like Whitman, or any man who believes he has a message. One should be told that as conditions now exist one cannot earn a living income from composition alone. Those pieces which bring large money returns are accidental,

and the surprise occasioned by such a result is usually as great to the composer, or publisher, as to any one else. The composer's living income must come from teaching. Now, good teaching, even of composition, is impossible unless one possesses a fairly good knowledge of some instrument. A certain amount of technical skill on the pianoforte is absolutely indispensable. Talented students often just fail of successful results because they cannot test or reproduce their efforts. The pianoforte is the greatest possible aid in composition of any sort, and it is sheer nonsense to say that it should not be used when composing. When any one makes that assertion I am reminded of Chaminade's reply to a question of this subject. "When," said this brilliant woman, "a composer tells you that he never uses the pianoforte when composing, you may be sure either that he does not tell the truth, or else writes very bad music." The pianoforte is much the same to a composer as is a sketch-book to a painter. The theoretical work should be done without the aid of any instrument and even in practical composition one will do without one more and more, yet the time will probably never come when a composer will not relish a practical test of his fantasy. Even Gounod would never allow a piece to go to press before an actual hearing, and we need not be ashamed to confess to what some might call his limitations. A young composer should study pianoforte technique till he can at least play the easier Beethoven sonatas, but the further he carries this study the better for him and for his music. A study of the voice will prove of lasting value and will save a composer from many humiliating experiences.

Then one stringed instrument should be studied, at least till the fundamentals of technique are well understood. A reading of the lives of the great composers is of importance, and especially biographies of men and women who have battled with life and won. Outside this, I think books had better be left alone. I believe in as broad a culture as any one, but I believe a sane mind and strong body are of vastly more importance, and as music study makes tremendous demands on one's nerve forces by its constant appeal to the emotional faculties, and demands a degree of concentration greater than

for any other study with which I am familiar, general culture would better come later in life, based on a vigorous body and cool brain. If the hours which are mapped out by over-zealous parent, or well-meaning, ambitious teachers, for all sorts of esthetic study were devoted to healthful, diverting recreation, results might be far better.

The utmost discretion should be used in choosing a teacher. Secure the influence of a man who believes more in encouraging the pupil to individual expression than in trying to illustrate a theory; more in attempting to put forth what he believes expresses truth and beauty than in defending a doctrine. Great differences exist between methods of theory in vogue twenty years ago and those practiced today.

Then pupils were told chiefly what they couldn't do; today they may do about anything, provided it "sounds well;" then all product was measured and found sound or wanting by the rules of pedagogues like Richter or Jadassohn; today the result is examined as an isolated product and stands or falls by its own inherent power; then knowledge was regarded as an accretion of facts, a stuffing of rules into the poor pupil's mind; today, "knowledge is organization," a deft development, guiding and stimulating of the pupil's individuality toward its fullest expression. There need be no fear that by this later method pupils will be encouraged in loose, slipshod writing; those teachers who encourage individual expression are those most strict in all academic work; they must be because they trust to this to clarify ideas and chasten and modify expression. They believe with Macaulay, who, when asked what he would suggest as a cure for the evils of liberty, replied, "More liberty." So I should consider the selection of a teacher with this point of view of very great importance. It will be an easy matter to determine. A prominent teacher of harmony, counterpoint and the higher forms of composition will hardly rest content till he has published treatises setting forth principles which seem to him of paramount importance. Look these through and see if the general trend is toward an emphasis of letter rather than spirit; see if the mind is directed toward a completed past rather than a possible future.

Much has been written of the difficulties in the path of a would-be composer, and this is right, because one should enter upon such a life with open eyes. It must follow that the higher the prize the steeper the ascent; the valley is a condition of the mountain. But does not the divine law of recompense apply here as everywhere else? It is a great achievement to win international renown as a singer. Who does not admire a noble woman like Nordica, who, by unremitting work, has forged her way not only to the very front, but today is an almost indispensable factor in the operatic life of England and America! All this a few singers may accomplish, but oh! the relentless, pitiless years! The voice fades, power wanes, and a new favorite supersedes the old. The composer's fame is more enduring. If he has serious aim and conviction his reputation grows from year to year. When he reaches that period of life when the singer is forced to retire he is entering upon his years of greatest activity. From then to the end it is a process of growth, of achievement, of adding renown. Of course not all succeed, but, after all, the greatest recompense that can come to one is the knowledge of having done one's work as well as seemed possible. And there is always the sweet hope that one may put forth something which shall soothe and cheer and endure and be spoken of as befitting this great country of ours, cradled by the two oceans and caressed by the Stars and Stripes.

The story of the early life of an American musician, as an illustration of what is meant by the claim that one should feel that he could do one thing only, will be interesting. It has never before been told. He was born in a New England state, inland, on the edge of a tiny, white-walled, green-blinded village which clambered over dignified hills only to yield itself at either end to the embrace of beautiful lakes. Little music there save that of the birds, falling water, and the intangible, distracting voices of nature. There was one piano in the town—an early Chickering. The spot that held it was consecrated ground. To that child, peering through the white-washed fence, penetrating the shadows beyond, the room widened and grew till it assumed the majestic proportions and mystic splendor of a new Jerusalem, contained all the joys of Kingdom

Come. He could do no other than become a musician; he knew it. Even then he was held by the wonderful successes of a brilliant singer who was making the town famous throughout the world. The village inn held a little, even then, old-fashioned melodeon. Here, one holy afternoon of each week he was allowed to "pick out tunes." "On the Other Side of Jordan" was the first tune mastered, the right hand playing the single-note melody, the left the three necessary tones. The mistress of the inn was a kind-hearted woman with a sweet voice, which was added to the chorus on "The Other Side," lo! these many years.

The first instrument owned was a "dulcimer," constructed of pieces of hoop-skirt wire strung lengthwise across a board and tuned by means of kindlingwood at either end, drawing the strings to the required tension. Then one summer he earned enough money picking blueberries to buy an old accordion, and thus equipped formally entered the musical profession. Happy days! What haunting memories come floating back over the years, drifting in on echoes of "The Gypsy Maiden," "Sweet Evelina," "Sweet By-and-By," and "Shall We Meet Beyond the River?"

At twelve he went to work in a little woolen mill close by, carding, spinning, spooling and weaving. Looking homeward one great afternoon in June, across the apple-blossomed orchard, he saw the most wonderful, most enthralling, most awe-inspiring sight of his whole life; saw, while his heart pounded almost to suffocation, a cabinet organ unboxing before his own door.

That winter was bright and happy. At night, soon as the tea things were cleared away, fire was lighted in the "air tight" in the parlor, and then, while the mother knitted socks and mittens which never finished, "Clarke's Method for Reed Organ" was conquered. One night each week there was a "singing school," led by the dear old "professor," who, driving to surrounding towns, held sessions in each place, bringing them together in the spring for a "grand concert." Such wonderful days! Professor Chapman's mammoth festival concerts at Portland, Lewiston and Bangor, assisted by world-renowned artists, surely cannot equal those annual concerts

'given back there in the woods by "home talent." All this fed the lad's imagination; he was surely to become a musician. Later the old place was sold and the two moved to a larger town. Here he clerked in a grocery store, the shorter hours giving more time for practice; here he gave his first lessons—twenty-four for four dollars—and was proud and happy. A year later they again moved to a neighboring city and lessons on the pianoforte were begun.

Soon work was taken up on the pipe organ. Here he first played a church service, and continued playing two services each Sunday for nearly two years, for \$1 per Sunday! Here he attended evening school in an attempt to remedy defects which had been pointed out by a judicious friend. But all this time the voices called, and he knew he must become a musician. He was teaching a good deal now, earning enough to support his mother and lay aside a bit toward a possible winter in a larger city. This was accomplished, and the following year repeated. Later on he was enabled to go abroad for study. Still the voices urged him on and on, and today they are still calling with all their early charm and insistence. And these were the sort of obstacles, or others equally difficult, which one must make up one's mind to face and overcome, if one would win. Each life will have its own trials, but in surmounting them independence in thought and action are gained. There is no country which holds such promise for the future as our own; there is no field which presents greater attractions than those offered the well-equipped American composer. Just what subjects this composer for whom we all are waiting will choose none can forecast, but of one thing I am tolerably sure: he will not base his work on material gleaned from feudal Europe, nor even on early Indian or negro melody of his own land; to the truly American it will be composite in character, will correspond to the needs of an actual present and will inculcate in a sublimated form the principles for which our great republic stands.

GRILLPARZER: POET AND MUSICIAN.

(Concluded.)

"Music," says Grillparzer further, "is wordless, of course; because words are arbitrary signs whose meaning depends entirely on the object they designate. A sound may serve as a symbol, but it is also a thing by itself. A series of sounds may give pleasure, as do certain arrangements of line and form in the plastic arts, without reference to any pre-determined representation. A discordant note, like an ugly feature in the plastic arts, occasions a distinctly disagreeable physical sensation, but says nothing whatever to the intellect. * * *

"It follows that music should confine itself to its own sphere; that it should never sacrifice that in which it excels all other forms of language in order to dispute with ideas expressed by words the advantage of greater exactitude; that it should never even attempt to translate sounds into words; that, like every other art, it ceases to be an art when it abandons the form which is proper to its own nature—a form, which, in the case of music, consists in beauty of sound, while with the plastic arts, it consists in beauty of line; and that, just as the poet is mad who dreams of imitating, in his verse, the concords of music, so the musician, who attempts to rival, through the medium of sound, the precision of the poet's language, has simply lost his head."

This definition—or rather this analysis—of music contains a part of the truth, but not the whole. Doubtless it is a good thing to recall music to itself, by insisting that it is, before everything, sound, and beautiful sound. But it is not well strictly to imprison it within itself, for the reason that it is also (within certain limits and under certain conditions, which we shall not attempt here to define) the medium of communication between sound and soul: or, better still, in the words of that musical philosopher, M. Lénèque, whom we have already quoted, between the noblest powers of sound, and the noblest powers of the soul. It is this idea, essential to a full appreciation of music, which Grillparzer seems to us to have overlooked or misconceived again and again. The notion of the

personality, the value and the specific beauty of individual sounds, intoxicates him to such a degree that he becomes quite wild. The singular consequence ensues that, in his very effort to exalt music, he degrades it by reducing it to a mere pleasure of sense—an amusement, whose charms cannot atone for its utter vanity. He makes music the servant, not to say the victim, of a mediocre ideal, of that most miserable of all doctrines, the theory of "Art for art," and not even for the whole of art, but for the simple sensation, which is properly but its initial effect and the medium of its message.

On the other hand, Grillparzer, by a sort of happy inconsistency, has now and then corrected in a signal manner the extravagancies of his own doctrine, and restored, so to speak, by a side wind the principle of expression to his musical *Æsthetic*. He tells us himself that he used to like to set up an engraving before him, and then try to render in music the subject of the drawing. Here we hold him to have been quite wrong. He was conferring upon music, for the nonce, a power to which it can make no legitimate claim. Usually, however, he was wiser and showed a clearer perception of the truth. He speaks in one place of those obscure emotions (*dunkle Gefühle*) which it is the province of music to express, and in an article which he wrote upon, or rather against, Weber, he says: "Over and above the pleasure or the pain which sounds can give us in themselves, they have the power of inducing and expressing certain moral dispositions. Joy and grief, longing and love, have accents all their own." When Grillparzer said to Beethoven, envying the scope of the latter's genius, "Ah, if the critics only knew what you think when you compose!" it is evident that he gave Beethoven credit for thinking of something—or rather for thought of some kind. If beauty of sound had meant, for him, the mere vibrations of the air, would he ever have written on the cover of Donizetti's album: "I write to you, and you do not understand. You write to me, and I understand perfectly. The tongue speaks to the head only. The heart has a different language which is the same in all countries?" If, in fine, as Grillparzer continually repeats, "music is mute and yet most eloquent," if "it is silent concerning individual traits, but gives us the

sum of the universe," then how many must the thoughts of music be, and how sublime!

If now, after stating the doctrine of Grillparzer, we proceed to inquire into its origin and source, our task will be found an easy one. The sources of the poet's creed will be found in his nationality, his character and his destiny.

His lot was not a happy one. As a child he lived under the severe, if not tyrannical rule of a grave and stern father, in a gloomy house in one of the least cheerful streets of Vienna. His mother, ever sensitive and neurotic, became more and more excitable as time went on, and finally, after she became a widow, took her own life, in a fit of insanity. Of the poet's three brothers, two at least inherited the maternal predisposition, while the third, after a series of peculiarly disgraceful adventures, drowned himself at the early age of seventeen, leaving behind him a letter in which he adjured Franz never to marry and perpetuate their accursed race. Very soon, over and above his other troubles, the young man began to know poverty, or, at least, severe pecuniary pressure. The war and the defeat of Austria, first compromised and then completely ruined the fortunes of the house of Grillparzer. Franz had to give lessons to support himself and those dependent on him. At twenty-two he was tutor in a castle in Moravia; later he had to seek other kinds of employment in the Royal Library, at the College of Archives; for forty-three years, in fact, the greatest of living Austrian poets led the dependent and depressing life of a sub-official.

His genius afforded him little consolation. He always suffered acutely from criticism, and from the cold fit that inevitably came over his fellow-citizens after a burst of enthusiasm. Nor did he always believe in himself. Sometime after 1826 he wrote: "Of all the torments to which man is liable the bitterest of all is to be despoiled of what had been fairly won, to lose the crown once set upon the head; to stand at one's own death-bed and follow one's own remains to the grave." He could not face the prospect of surviving the poet in himself when he believed the latter to be dying. "One thing is certain," he wrote in his journal; "when the poet is done for, I shall send the man after him."

The unhappy lot of Grillparzer was aggravated by an unhappy disposition. His heart, no less than his intellect, was insatiable. He was prevented by queer scruples, by I know not what chimerical fears, from more than half-enjoying the whole-hearted love that was freely offered him. Very strange was the connection between Caroline Frolich and Grillparzer, beginning, as it did, with a stormy engagement that was presently broken off; only to be resumed and to continue fifty years under the—I will not say equivocal, but certainly unsatisfactory, form of mere friendship. Why did not Grillparzer marry his delightful Kathie? I very much fear that it was less out of deference to the sombre warning of his brother, than through his own selfishness and pride. The poet himself analyzes the feeling that deterred him more perfectly than he excuses it.

“Our life together led me to the conclusion that while marriage would not have been contrary to my nature, the tie was not for me. There is a yielding and conciliatory quality in me which inclines me only too much to follow the direction of others; yet I never could bear the derangement of my inner life, or having any other person incessantly mixed up in it. I could not endure this, even when I most desired it. If I had married I must still have had to forget that my wife had any other being than mine. I could easily have made my share of the reciprocal concessions which prevent painful jars; but a *tete-a-tete* was a thing absolutely repugnant to my solitary nature.”

In the tragedy of “*Libussa*” Primislas is made to say to the heroine, “Do you understand that the heart must melt before it can be united to another heart?” Grillparzer himself seems never to have understood this.

If now we take a look backward, can we not detect in the doctrine of Grillparzer traces both of his character and his destiny? Was it not his pride as a poet—and yet more as a musician—which led him to pronounce impossible and sacrilegious the marriage of music and poetry, and utterly to repudiate the notion that two arts, any more than two hearts, can ever be merged in one? If more than all things else he adored pure form, insomuch that even the suffering genius of Bee-

thoven seemed to him less exalted than the happy genius of Mozart, it was perhaps because he feared a fall upon the side to which his life inclined him, the side of melancholy, anguish and gloom. Beethoven plunged him into trouble and strife; Mozart brought him a sense of deliverance and assured joy. To Mozart he clung, being ever one of those who care less to find than to forget themselves in art.

Grillparzer, in short—and how often he made a boast of it!—was no German but an Austrian, and a South-Austrian at that—which means a half-Italian. As such he adored classic and plastic art, he loved with passion what his biographer so well calls “the beautiful concrete reality.” To emotion and character he still preferred perfection and form. In art he would gladly have given all the “ideas” of North Germany for that “exquisite sensualism” considered the glory, not to say the essence, of true music. In the great Italo-German quarrel which divided the Austrian capital from 1816 to 1828, Grillparzer espoused with impassioned ardor the side of Italian music. To the author of the “Frieschutz” and “Euryanthe,” he boldly opposed him of “Tancred,” and the “Cenerentola.” To the cause of Rossini he remained loyal even in its deepest defeat. He once proposed to write a treatise on a subject which has a strange sound to-day:—“Rossini; or the limits of Music and Poetry.” The “Stabat Mater” he hailed in a glowing poem, and did his best to kindle into enthusiasm the general coldness of his compatriots.

He complains that they were dull to the exuberant beauty of the work, incapable of abandoning themselves to its influence, and forgetting themselves in so much as a single throb of pure enjoyment. The poet beheld with positive anguish the rational and rationalizing spirit, the dismal fog of North Germany, settling down upon his own beloved country, and his poem concludes with a piercing lament: “A treasure has been lost! The treasure of innocent joy! And that treasure, O my Austria, was once thine!”

Thus the race of Grillparzer, no less than his disposition and his individual destiny, affords a reason for the judgments he pronounced.

This reason will perhaps go farther than all the rest towards

explaining the simple adoration of Grillparzer for Mozart. Mozart, in the eyes of Grillparzer was not merely the chief exponent of his country's genius. He was the country itself—"the rosy youth, who stands between the child, Italy and the man, Germany." Grillparzer had loved Mozart from his earliest years, in the very lap of his nurse. The woman had once personated an ape, in the "Magic Flute," and it remained her proudest memory. She had but two books, her prayer-book and a copy of the "Zauberflöte," and the child heard from her all the wonders of the opera. When he went on from the words to the music, he became more and more enraptured. Long after he wrote: "The music of those days is not mere music for me; it is my life; it sings my youth. It is all that I ever felt or dreamed in my very best years. This is why no subsequent music seems to me worth anything." Here again we have him repudiating the doctrine of "Art for Art" and a purely objective beauty, since the music of Mozart ravished Grillparzer because it brought back something of his own lost life and self, because in it, to quote another German poet, "the bird of his own youth sang to him again."

But it was by no means himself or his country alone that Grillparzer loved in Mozart. It was also his "exquisite sensualism," the absolute perfection of sound-form and the intoxicating effect upon the ear in which his music stands unrivalled.

No one ever spoke more nobly than our poet has done of the most purely musical of all musicians. "He is ever wrestling with thy eternal enigmas, O thou eye of the soul! thou all-sensitive ear! What enters not by thy portal seemed to him but human caprice, instead of divine language, and he banished it into outer darkness." In 1842 when the monument to the master was dedicated at Salzburg, Grillparzer said:

"You call him great, and so he was—because he imposed bounds upon himself. What he did and what he refrained from doing weigh equally in the balance of his fame. Precisely because he never desired more than it is lawful for man to desire, there is a positive inevitability about all that he has done. He chose rather to appear smaller than he was, than to inflate himself to monstrosity. The kingdom of Art is a world

by itself, but no less real than ours, and all that is real is subject to measure and law."

In quoting these words M. Hanslick declares that he would like to see them written on the door of every musician's sanctum. There are certainly none which are more consistently disregarded by the majority of living musicians.

But other masters than Mozart have given us other lessons, to which Grillparzer did not pay sufficient heed. The musical cycle through which he lived, from Mozart to Wagner, forms a chain of which he grasped one end only. Beethoven sometimes transcends and escapes our critic. He cannot take him all in, though he praises him in many places both grandly and worthily.

"He was an artist, and who may be set beside him? He swept over the domain of Art, like Behemoth over the primeval seas. From the coo of the dove to the roll of the thunder, from the subtlest combination of the resources of an infallible technique up to that dread point where the artist's training yields to the lawless caprice of natural forces in irrepressible conflict—he has traversed all, he has grasped all. He who comes after him will not pursue the same route; he must strike out another; for the great Precursor stopped where Art stops."

And again at the foot of the monument erected to Beethoven in that Heiligenstadt, where he had known him, Grillparzer spoke as follows:

"A man moves with a rapid stride, his shadow ever moving with him. A torrent bars his fiery way. He plunges in, breasts the waves, emerges upon the further shore and resumes his headlong course. He pulls up on the verge of an abyss and gathers himself for a spring. Those who are watching him from afar tremble, but lo! with one bound he has landed safe and sound on the further side of the gulf. What is arduous for others is but play to him. But he has blazed no path by which others may follow him. This man is like Beethoven."

He is not merely like Beethoven, he is Beethoven; and it is with good reason that M. Ehrhard suspects, under the homage thus largely rendered, reserves and insinuations. Grillparzer admires the boldness and the fleetness of the indomita-

ble runner, but the "shadow" terrifies him. The timid poet stops aghast at that "dread point" of which he speaks, he has an agonizing secret fear that Beethoven will go beyond it—secret always, because Grillparzer does not permit himself to utter his doubts and fears aloud. But for his own private behoof he expresses them in certain notes which were jotted down during the year 1843.

"Unfortunate influence of Beethoven upon Art, notwithstanding his great, his inestimable worth.

"1st. The great main conditions which a musician ought always to respect—accuracy and delicacy of ear—suffer from his hazardous combination, as well as from the titanic roarings and howlings which he is too fond of introducing into his compositions.

"2d. By those ultra-lyrical leaps of his the conception of order and unity in a musical work is enlarged to such a point that it is no longer possible to grasp it.

"3d. His frequent infraction of rules tends to produce the impression that rules are not needful, whereas the truth is that they are the proper expression of a free yet sound reason and as such they are of priceless value.

"4th. He is the prey of a predilection which leads him perpetually to substitute for the mere sense of beauty, a frantic search for something poignant, violent, shocking and overpowering—a sort of thing which is more fatal in music than in any other art whatsoever."

But if Beethoven's music leaves Grillparzer a little dubious, that of Weber is not merely an offense, but an unmitigated scandal in his eyes. The author of "Der Freischütz" and "Euryanthe" appeared to him the most German of North Germans and the most pernicious one of those who absolutely misconceive the distinction between poetry and music, words and sounds. "You're a devil of a fellow!" said Beethoven to Weber, embracing him as he spoke. But Grillparzer qualified him as a devil and worse, in a deplorable parody of the "Freischütz," and an equally unfortunate article on "Euryanthe," for which he was responsible.

"Yesterday," he says, "I heard 'Euryanthe' again. The music is abominable. Such defiance of harmony, such an out-

rage on the beautiful, would have been published by the authorities in the best days of Greece. It is actionable, and would tend to the production of monsters, if it were allowed free course. The first time I heard the opera, I had certain distractions, which helped me to endure the most distressing passages; but yesterday my wish to be entirely just to the composer made me listen with the strictest attention. At first it did not go so badly; either because the music itself is not quite utter trash, or because my powers of endurance were still fresh. But as the thing went on, my horror increased until it became positive physical pain. If I had not left the theater at the end of the second act I should have had to be carried out during the third. It is an opera designed to give pleasure to the mad, the imbecile and the learned alone—possibly also to highwaymen and assassins."

Thirty years later Wagner threw Grillparzer into similar transports of rage, and there exists, as pendant to the parody of "Der Freischütz," an extraordinary letter—less ironical, however, than he imagined it to be—written in 1854, after he had heard the overture to "Tannhauser."

And yet these two spirits, Grillparzer and Wagner, met at certain points—if only as extremes meet—they seem sometimes to have had almost the same conception of music, and give definitions which are curiously alike.

Grillparzer was the first clearly to perceive that the "true end of music is to express the most general emotions of the soul," or, as Wagner said afterward, "the purely human." And another Wagnerian, and yet pre-Wagnerian, idea of his was that music should be careless of details, while expressing, in some sort, "the sum of the universe."

The librettist of the "Melusina" even suggested to Beethoven the notion of the "leit-motif." "I have wondered," he says, "whether it might not be well to mark every act and appearance of Melusina by a simple and easily remembered melody, recurring again and again. Why might not the overture begin with this air and then, after the tumultuous *allegro*, it might come in again, as a sort of introduction. I would use, for the purpose, the air of Melusina's first song."

Especially as regards the relations of poetry to music and

the distinction between the intellectual sense of language and the emotional value of sound, Grillparzer and Wagner held, for one moment, almost identical views. But they met only to part; or rather to turn their backs on one another. While Wagner becomes more and more impressed by the mutual affinities of music and poetry, Grillparzer is increasingly convinced of their incompatibility. The one strove ever to unite the two arts, the other to divide them.

It must be acknowledged that Grillparzer was often wrong. He was unjust to certain musicians and certain of the greatest. But because he loved so much one of the greatest of all, and also music in itself, much will be forgiven him. Moreover, the narrowest and harshest of his judgments may be explained, if not excused, by the blind intensity of that love, and by his intolerance of a doctrine—a religion, if you will—which we have attempted to define and which is admirably summed up in that private note already quoted where Grillparzer has recorded his own vain apprehensions of the dangers which Beethoven might be bringing upon music. Time has belied these gloomy auguries. From Beethoven to Wagner the evolution of music has gone on to completion in a sense exactly opposed to that of the poet musician. He saw what he called “delicacy and precision of ear,” sacrificed more and more ruthlessly to what he also called “hazardous combinations” and “titanic roarings and howlings.” He saw the notion of order and unity in a musical composition, indefinitely enlarged, far beyond the too straight limits which he was inclined to assign. He lived to see many a rule broken or suspended, and what he regarded as maniacal disorder admired as the expression of a sound and untrammelled reason. Finally the search for the “poignant, the violent, the shocking and the overpowering” has more and more taken the place of the “feeling for beauty.” The celestial music of Mozart has been brought down to earth, and the free play of it has yielded to the fashion for pathetic expression.

And yet, in the change which Grillparzer thought so disastrous, music has found her account. It is one which Grillparzer did not foresee and which he would have ratified. Miserable critics are we all—miserable musical critics especially!

One of the foremost men of the century which has just closed misunderstood that century almost entirely! There were sublime developments of art in the last age which wholly escaped a genuine artist, and it is a lesson in humility. But there were other sublime developments which he comprehended and loved, and may well teach us to do the same.

Translated for The Living Age.

THE PRINCIPLES OF PHRASING.

By W. S. B. Mathews.

Preliminary.

Many times over in the course of a year I get letters asking for definite rules regarding phrasing, and particularly how the student may infallibly determine what tones should be connected into a phrase and which ought to be disconnected from the tones before or after. I have made several attempts to answer this question so clearly that any careful student might fairly well correct the extremely inexact slurring to be found in many of the widely circulated editions of classical works. I have just lately been obliged to enter upon a general work of editing the corrections in pupil's copies of the Mikuli Chopin and also the perhaps worse edition by Koehler. I began to write upon this subject as long ago as 1880 in my *How to Understand Music* and in the *Book of Studies in Phrasing* (1883) I stated the principles from the standpoint of punctuation, conveying the impression to many that the main thing in phrasing is to define the boundaries of the phrase and to separate it from the next following phrase, just as punctuation marks are intended to indicate an immediate disconnection in language, while having in view a larger and more remote connection. The standpoint was unfortunate, because phrasing does not mainly consist of cutting apart but of connecting, and the cutting apart is incidental only. This is the same as in language, where the child beginning to read is at first unable to pronounce all the syllables of one word in a manner really connected; later he is able to speak the long words with the peculiar emphasis and rythm which give the word its character. In the same way the connected chief word and its modifiers, which some elocutionists call an "oratorical word" (because it is spoken in a connected manner, like the syllables of a single word) are never properly given by the student until after considerable training, or in direct imitation from the teacher. With the young student each chord is a separate proposition, and each tone in a melody stands by itself; with the educated musician the melody groups

itself into phrases, and the chords also group themselves into harmonic phrases with a certain variation of intensity culminating at some particular point of emphasis.

It has seemed to me lately that if we begin with the metrical formation of music and build our oratorical phrasing upon that we will be in shape to arrive more easily and certainly at desirable results. It is the object of the following lesson to open the subject from this standpoint, and to give a few examples of wrong application of slurs with suggestions affording at least a probability of correction in other cases.

The lesson is intended to be available for students equal to beginning the fourth grade of my Graded Materials, or to taking up the extremely interesting and educational matter in the first book of my Studies in Phrasing. For although I am no longer satisfied with the introductory text of that widely used collection, I still regard the material in it as extremely and phenomenally educational in its influence upon the student's musical life.

The Meter of Music.

All our musical form has been developed out of the same original source as our poetic meter, namely from the union of poetry, dance and music, which three forms of art were inseparable from the beginning of manly culture until after the Greek classical time, and they have shown close affiliation all the way down until now. It was by formulating word-successions which could be easily chanted in marching for religious worship, that our most remote ancestors found out the simple meters of language, mainly iambic, and particularly what our hymn-books call "long meter," as long ago as the time when the hymns of the Veda were first composed—a period most likely antedating the great pyramid in Egypt, which I believe is regarded as the oldest of existing human fabrications, dating from at least 4,000 B. C.

All our modern music, whether dance music, sonata or symphony, is constructed upon the following expectations of metrical symmetry: It counts upon motives of precisely one measure; structural phrases of precisely two measures; sections of four measures; and periods or stanzas of eight measures. The period, indeed, may in some cases be composed of

phrases of three phrases, but this is very rare, indeed. A period may have twelve measures. This arises from the principal section, the subject of the sentence, being repeated in another key. A period may have ten measures, through an extension by repeating the last two measures of the ending. It may have any number of measures by unexpected lengthening at some point. These arbitrary and fanciful evasions of the fundamental expectation are enjoyable because they are unexpected; but if there were no underlying expectation of meter they would be unintelligible. There are also periods of sixteen measures, composed of motives of two measures, and so on, doubling the numbers given above. In these the true measure is not the one written, but the larger measure composed of two of the written measures. In the waltz, for example, written in three-quarter measure, the conductor never beats three beats, but always one beat to the measure, and two measures together as one measure of double measure. The music is always written in a manner to suggest this larger grouping, and this is the reason for the habitual practice of the bass going down to the fifth upon the second measure of the tonic chord. The 6-4 position is much weaker than the fundamental position, and thus the accentuation of the larger form is promoted.

The clearest and most definite treatment of the period is to be found in my *Primer of Musical Form* (A. P. Schmidt, Boston), where I followed Richter with quite a few additions. The student is referred to that for many additional illustrations of musical structure, so analyzed as to be clear with little difficulty. It is unfortunate that some of our excellent books are careless in their handling of form. In Christiani's suggestive (but not altogether safe) *Principles of Piano Playing*, the form schedules are incorrectly drawn, the periods often represented as beginning with an accent, ignoring the fore note which is the real beginning of the period. This makes his schedules entirely useless and misleading for arriving at the proper phrasing of the compositions he analyzes. I can not account for the mistake, since no German author is guilty of it. I regret also that a few American theorists have transposed the terms phrase and section. I believe Mr. Goodrich

THE PRINCIPLES OF PHRASING.

and Mr. Cornell use "phrase" as the half of the period and section as the quarter. This misuse of the term phrase is very unfortunate because it generates confusion and is contrary to the facts, a half period almost invariably consisting of two phrases which not only have to be connected within themselves but more or less disconnected from each other. Besides, the term phrase has two uses anyway. Its first use is as a name for the structural unit, the line of musical poetry, the normal stanza in music consisting of a quatrain. The best German usage assigns the term phrase to the form unit composed of two motives; and the term is also used in musical elocution for any small fragment of melody of harmonic phrase requiring connection within itself. A structural phrase often contains two oratorical phrases and some times four of them. Example, the two-note motive in the beginning of the Beethoven sonata in D minor, op. 31.

The Musical Period.

Before proceeding to the more minute analysis of the phrase let us first of all attend to the period, because owing to the change of subject at the beginning of the new sentence, the student unaccustomed to this sort of exercise can more easily determine the limitations. As already indicated, the natural length of the simple period is precisely eight measures, counting from the point where the melody begins or where the idea begins. This is very important indeed, as when a composer starts his idea at a certain point in the measure he generally conforms to that division for quite a while. Hence when he starts with "four" in a 4-4 measure, his measure form will continue to be "four, one, two, three" until he takes the caprice to change it. Often this form will continue quite through the piece.

Periods are of two kinds, complete (or independent) and dependent. A complete period is one which makes complete sense, and ends upon its own principal key with a perfect cadence. In sonatas and the like, this very rarely happens with the first period in the piece, but instead of it the first period ends upon the dominant, or in some other key. Such a change makes the period dependent, because sooner or later the period has to be repeated and its proper ending given.

For instance, take the first period of Schumann's *Aufschwung*, which beginning in F minor ends in A flat major. At the end of the piece the student will find the very same subject with its proper close in F minor. In sonatas this completing of the opening period is not obligatory, but in less developed forms it is. This matter is too important for outline and the student is referred to the primer above mentioned for fuller examples and information. But in general there is no difficulty in finding the end of the period, by the sense of symmetry, the return of the harmony and its cadence; and when these fail, by the introduction of a new motive, or a distinctly new treatment of an old motive, in the period now beginning. Therefore I say, look first for an end in precisely eight measure from the beginning; not finding it there look farther. It will necessarily be found at ten, twelve, fourteen, or sixteen measures—the exceptions being extremely rare. For instance, Chopin in the flowing melody in D flat, in his Scherzo in B flat Minor, Op. 31, has a very long period, extending to fifty-three measures. The antecedent or subject of the sentence runs eight measures, and is first given in G flat; it is repeated in A flat, and again in D flat, after which the consequent (or predicate) follows eight measures in D flat; but this leads to a repetition of the antecedent again in D flat, after which the consequent is repeated and extended. This is the longest period I happen to know. Some theorists would consider it to be ended in thirty-two measures and the remainder to form another period. I see no reason for this inasmuch as it is a single sentence, closely connected from first to last. It is merely a long stanza of six lines.

The Motive.

By *motive* in music is meant a musical figure which is made a text in developing the piece or the period. A motive is a structural design, of precisely analogous nature to the so-called "motives" in decorative design, such as the borders of wall-paper, for instance. Any such design will show that some one figure, or some half dozen such motives, have been symmetrically employed in creating the pattern. A motive is of the rhythmic compass of precisely one measure. Having past the introduction, if there be one, the very first measure

SONATE

Op. 2. No 1.

Joseph Haydn gewidmet

Allegro.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro.' The first system shows the initial melodic line in the treble and a supporting bass line. Subsequent systems continue the development of the themes, with various phrasing slurs and dynamic markings. The score includes measures numbered 15, 20, 25, 30, 35, 40, and 45. The final system is marked 'con espressione' and ends with a double bar line.

in a piece is or should be its typical motive. Two motives in succession, or the same motive repeated (either in the same or another key) form a structural phrase. In lyric music, such as the slow movements of the "Andante Cantabile" style, the entire first phrase is practically the motive. Example, the first slow movement in the Beethoven sonatas.

In the thematically written music the motive is evident and characteristic. It is not always easy to decide whether the opening motive should be regarded as two measures or one. Example, the opening of Beethoven's sonata in F minor (see musical citation). The arpeggio figure of five notes is a design, as also is the figure of the dotted quarter, turn and quarter in the second full measure. This latter occurs often by itself. But the motive proper in this case contains the entire two measures, starting with "four" and closing with "three." In the third line of this sonata the opening figure is repeated practically three times ending in m. 20. This figure is therefore here a motive. So also the beginning of the second subject, with the F flat, m. 20; this figure of two measures is repeated three times, the last time being left unfinished, a new design being taken up.

In many sonatas the boundaries of the periods are more easily found than in this, which is imitated from an older composition by one of the sons of Bach. It is, however, unmistakably thematic and the use of specially chosen designs is conspicuous throughout.

These germinal figures are easily distinguished by the eye in looking over the music. For instance, take the beginning of the finale of the same sonata the *prestissimo* in F minor (see musical example). Look at the bass; it is made up of triplet figures which are always arpeggios. Look at the treble; the figure of three-quarter note chords occurs four times in succession. The three chords also afford a harmonic motive, since the middle chord of the three is always the dominant, while the first and last are tonic. At the second half of first measure in the second line a new figure begins, consisting of four quarters, still carrying on the measure form of "three, four, one, two." This is given twice, making a phrase, and answered by the ascending passage in quarters scale wise, two

Prestissimo.

9

The musical score is written for piano and consists of eight systems. Each system contains a treble and a bass staff. The tempo is marked 'Prestissimo.' The key signature has two flats. The notation is highly technical, with many rapid passages and complex fingerings. Dynamics such as *p*, *ff*, and *f* are used throughout. A measure number '13212' appears above the second staff. The piece concludes with a final cadence in the eighth system.

measures. The same design now occurs in a different key and it is differently answered. In the third line our opening design again confronts us, and rhythmically it is six times repeated, but harmonically only three times, the last three repetitions being always upon a single chord. In the fifth line a new design appears. The eye easily recognizes it and its repetitions. On the bottom line the second subject comes in, the descending melody in quarters closing with a half note. This is the germinal idea of the next ensuing three lines, at the end of which the opening design again returns and brings the piece to a momentary arrest at the double bar. The student who will train himself to take a glance over the music in this way, will soon become able to grasp such designs at first glance, and his processes of analysis will be correspondingly simplified.

Still another illustration of eye analysis may be found in the Menuetto of the same sonata. (See musical citation.) This is a particularly good example as the structure is so very evident. Observe first the figure of three notes at beginning. This is the motive. The bass quarter standing alone gives the rhythmic impulse for a repetition of this figure, the right hand omitting the first tone. This brings the phrase to an end as marked. Then follows the second phrase, the third, which is like the first but in another key, the second repeated in the new key, and then the closing part of the period. The brackets over the notes show these divisions.

By the aid of the marks the farther structure is easily discovered. Observe here, now, the incorrect suggestion of the slurs. The slur beginning upon the chord of F minor and covering four notes ought to have included the next two quarters, since these are part of the same idea. This is one of the things we find out by ear, if we listen; or by analysis, if we take the structure apart and consider what each little bit is doing, whether it is part of a subject or part of a predicate, a point to be determined by the musical feeling. The same error in slurring occurs over and over again. So also at the end of the first period, the two eighths in m. 12, slurred together are in fact part of the melodic phrase in the next measure, and should have had that appearance.

Mennetto.
Allegretto.

Musical score for the Mennetto section, measures 1-16. The score is in 3/4 time and features a treble and bass staff. The melody is primarily in the treble staff, with a supporting bass line. Dynamics include *p* (piano), *ff* (fortissimo), *f* (forte), *sf* (sforzando), *pp* (pianissimo), and *ppp* (pianissimissimo). The section concludes with a *Fine.* marking.

Trio.

Musical score for the Trio section, measures 17-32. The score continues with the same treble and bass staves. The Trio section is characterized by a change in texture and dynamics, including *p* (piano), *ff* (fortissimo), *f* (forte), *pp* (pianissimo), and *ppp* (pianissimissimo). The section concludes with a *Fine.* marking.

In long passages of rapid notes, built upon a pattern, such as those beginning the Trio, in this piece, the question arises whether the player should in any way indicate the structural relations of the passage. For instance, are we to consider the feeling of the three eighth notes in m. 2 (Trio) to begin with the F or G in the measure before? I prefer beginning it with F. In this case the design would be as indicated by the short vertical line (reading mark) below. But the player would not make any separation of the notes; merely a slight change of emphasis is enough. I think the modification will consist in giving the third eighth in the measure a very slightly greater emphasis than it would naturally have; also the ascending series of three notes would *crescendo* to the fourth. Where the passage then turns to descend the structural figure after the first three consists of four notes, as indicated by the reading marks below; but the playing will maintain the measure rhythm and accent, and no recognition of this analysis will appear in it.

In order to show the working of the principles above advocated in a more modern composition of Beethoven let us take the first two pages of the sonata, in E flat, opus 81, "The Farewell, the Absence and the Return"—a pretty and charming little piece of program music which, while outclassed time and time again as program music by modern writers, is nevertheless very light and pleasing music. The introduction consists of the first three lines and here we have two different measure forms illustrated in immediate succession and used interchangeably. The first motive, the first three notes, represents the German word *Lebewohl* (farewell). It is followed by the little figure of three notes, out of which is developed an answering phrase, as shown in the brackets. An essential element here is the tempo, which must be about 72 for eighth notes. This gives the character of four beats in the measure, exactly reversing the custom in *presto* movements, where the real measure consists of two of the written ones. In almost all slow movements of the Mozart and Beethoven periods the actual measures are half the written ones. I have never heard any satisfactory explanation of this curious custom, I would have expected precisely the opposite, especially that the

SONATE

Op. 818

Dem Erzherzog Rudolph gewidmet.

Das Lebewohl. (Les Adieux.)

Adagio.

26.

p espressivo

he wohl!

Allegro.

ten. ten.

allucos subito l'Allegro:

crac. crac. p

crac. -

p

assistance to the eye in suggesting rapidity by writing in larger measures would have reversed the tradition. The second phrase consists of two motives: The first design of three notes is repeated, and then a second design of five notes (melody) which is used several times by itself. Note that the time duration of the second phrase, despite the detail involved in it, is no more than that of the first three notes. With these explanations and careful observance of the phrasing (slurs) and the time, the introduction needs no further explanation, beyond the caution to preserve precisely the time indicated by Beethoven in changing from the introduction to the Allegro. That is to say, no not misplace the rests nor shorten them nor lengthen them. A rest is a "rhythmic silence," i. e., a silence during which rhythm is going on. See that it does go on.

Note first concerning the Allegro the relation in time between it and the introduction. The whole note in the Allegro is to go at the same rate as eighth note in the introduction; that is, at about 72 for the measure. At this speed it plays easily and the syncopations come out beautifully and elastically. While the Allegro time begins with the dotted half at beginning, this note in reality is not part of the actual motive, which begins with the two eighth notes and consists of those and the quarter. This correction instantly shows what is already plain enough to the musical ear, namely the misplacement of the slur in third measure (in reality the second measure). The half note and the quarter slurred onto it are the end of the first phrase, and the second phrase begins with the quarter note at "four," as indicated by the reading mark. I do not object to the slurring of the first two eighths apart from the following quarter, in the first measure and elsewhere, because the point involved ceases to be a practical question the moment the tempo is taken at its proper speed. At this time the eighths go at the rate of 576 per minute, and there is no time for ceremony concerning the alleged staccato upon the last eighth. Practically these three notes are about as near together as they can get. I acknowledge that this tempo makes the sonata difficult, but in my opinion it is the proper movement, or about it.

The slurring of the eighths later on is all right, and it is not intended here to emphasize separation; on the contrary, except where the repose has been prepared by means of longer notes, the movement goes on connectedly, slowing up a trifle with the staccato notes in the bottom line. In the third measure of the last line Beethoven begins again a figure with the accent, and the manner in which he uses it and the way in which he gets out of it upon the next page are truly charming.

A careful hearing of this sonata at its proper speed will convince any one that questions of division have no practical importance, the phrasing being so managed by Beethoven that if we begin our period where he began it, with the eighths and not with the first dotted half of the Allegro, the symmetries establish themselves in a charming manner and with very little assistance beyond the player's consciousness of them. Of course it is possible for the player to mix everything up by reckoning his period from the dotted half, in which case all the cæsuras will fall in the wrong place, and often where it is impossible to indicate any kind of completeness.

I would say, therefore, as a general principle, that the rhythm underlies everything of Beethoven to such a degree that the player who rightly divines the rhythm and movement will have very little difficulty in adding the explanatory emphasis needed for bringing out the sense. And this holds quite as well for the slow movements as for the rapid ones.

In Schumann and some modern writers movements abound in which the speed precludes divisions between the notes or phrases. A striking example is afforded by the first of Schumann's *Kreisleriana*, where the triplets of sixteenths running at 96 for quarters follow each other with no break at the rate of 576 per minute. As this is nearly ten notes per second the common sense student will readily perceive that the fool marks usually found over the notes have no possible practical application. Schumann marked a slur over the last note of every triplet and the first of the next. He also marked (or is supposed to have marked) a staccato dot over the second note in every triplet. Now at the rate mentioned these marks are impossible. The syncopation between the right hand and the left, which is adjusted at the close of the period, and is fully

adjusted in the last four measures before the middle part, should be indicated by giving a strong accent upon the first and third quarters of the measure, with the right hand, and avoiding as much as possible an undesirable reinforcement of the left hand false beat by means of the natural arm motion upon the second and fourth quarters, where the right hand has to move laterally to reach the notes. Many good pianists, Godowsky among them, ignore this syncopation here, as well as the phrase indication of Schumann, and play the sixteenths as if they were written in a pattern stemmed together in half measures or measures. This I believe wrong; I think the syncopation can be maintained even at the tempo of the piece; but I am certain that the so-called phrasing indicated by the slurs cannot be. This example illustrates the principle that the first thing to take into account in studying a piece is the tempo and measure, because all the symmetries are superimposed upon those, and are always of a nature to be brought out when the piece is played at its proper tempo. Therefore the student is always at liberty to decide for himself when an indicated phrasing is impossible or undesirable. He does so at his own risk; he bets upon his own common sense. He may be deceived and err; if so he will have the pleasure of hearing some good artist play the piece exactly the way that he has thought it ought not to be played. We all take chances of that kind; artists also take them. In the case of Godowsky and his *Kreisleriana*, I imagine that he accepted his reading from others and has never given it the attention he would want another artist to give his own writing. Were he to study this piece anew he would, I think, produce the syncopation.

The student in search of farther imperfect writing may refer to the middle piece of this *Kreisleriana*, in B flat, where the tempo is a little slower, perhaps about 72 to 76 for quarters. Now in this piece there is a melody suggested by the two high notes in the soprano, coming twice in each measure. The second of these is sustained by the pedal, but not for the full duration until the next note occurs, but probably a little more than an eighth note. The apparent division of triplets is here for the eye only, and the melody is not written at all in the notes; nevertheless accentuation and pedal make it to appear so un-

avoidably that it is plain that Schumann must have intended it. It is a most beautiful little piece.

Continuing with another selection, this time by Chopin, so fast that divisions do not appear between successive phrases and periods, let us take the Chopin first Impromptu, in A flat. The notes are subjoined, reduced too much for clear reading, but still practicable for reference. It will be observed that the entire page is built upon a motion of eighths in triplets, which motion is never interrupted from first to last. The speed given by Ed. Merkte, in the Steingraber edition, from which this example is taken, is 80 for half notes, which carries the triplet eighths at the rate of 480 per minute. This is rather slow, and a higher speed is more effective provided the player is good enough. Five hundred notes a minute is not a very rapid speed, although a faster speed in this case will require considerable left hand work to bring up evenly and clearly. The left hand part is written most of the time with two harmonies per measure. The motive length is one measure, the phrase two measures. There is no break between the phrases. All that the player can do is to preserve the measure accents and in the second period take pains to begin his symmetries upon the proper notes; they will then define themselves to the hearer easily enough; otherwise they will fail to do so. It will be observed that the first period does not fill out the eighth measure but comes to a close upon E flat, beginning the third beat. The motion is continued by means of a bridge passage, but the real work of the second period begins with the E natural, in the first beat of the ninth measure. Counting from this point the figure runs precisely two measures, and with the D natural in the first beat of m. 11 the same figure begins a repetition one note lower. This ends at the same point in m. 13, where an alternation of tonic and dominant begins and continues two measures, when an attractive chromatic sequence begins with the accented F flat, at "two" of m. 15. This chromatic sequence consists really of four melody notes, and not of eleven, as the slurs in this edition indicate. The ear finds it easily enough. The first sequence runs from "two" to "one" in the next measure; then the sequence takes back a half step and a new sequence of four

IMPROMPTU.

Op. 29

Chopin.

Allegro assai, quasi presto. (♩=60)

The musical score is for Chopin's Impromptu, Op. 29, in B-flat major. It is written for piano and consists of seven systems of two staves each. The tempo is 'Allegro assai, quasi presto' with a metronome marking of 60 quarter notes per minute. The key signature has two flats (B-flat major). The score includes various musical notations such as slurs, ties, and dynamic markings. The first system is marked 'legato'. The fourth system has a 'Cm' marking above the right staff. The fifth system has 'poco riten' above the right staff. The sixth system has 'dim. acceler.' above the left staff and 'rinsando' above the right staff. The score is annotated with vertical strokes and asterisks to indicate phrasing and articulation points.

The single vertical stroke (reading mark) indicates the end of a design; the double stroke, a phrase. The letters, A, B, C, the beginning of periods.

notes follows, and upon this yet three more, completed by the running notes in m. 18. Here begins the resumption of the theme, which now undergoes an alteration and a prolongation of the closing chords, which extends this period to a length of 16 measures, including the closing scale downwards, to A flat in the bass, where this part properly stops. One detail of playing the student may easily miss; it is very common in cases of this kind. Throughout the last six measures where both hands play, there is an alternation of the tonic chord (in 6-4 position) upon the accented parts of the measure, and an altered chord upon the off beats. This altered chord is played rather louder than the tonic chord, despite the measure accent. Each measure consists therefore of a little crescendo and diminuendo, twice, the lesser stress being upon the tonic chord. This eventually comes out all right, as the dominant chord, indispensable for the cadence, also falls upon the second and fourth beats, and never upon the first or third. It is a case of intentional evasion of what would have been expected.

The variety of examples will serve to put the student upon the spirit of this manner of arriving at the correct phrasing in any case of well made music. To discriminate between what is an essential part of the idea and what is really a sort of unessential bridge-passage is not easy at first. In time one learns. But the rule that a motive beginning in a given measure form generates (nine times out of ten) period forms closing at the same measure point, is a very useful one for working. Phrases are precisely two measures, etc., as above. The division of structural phrases into their elements depends upon the character and speed of the passage. The following rule, I think, is practically inviolable, namely, there is one kind of case where motives *are not* defined in playing. It is when a four note motive is worked out in a triple measure. Such a motive crosses the rhythm continually, and the design is to deceive the ear. The measure prevails and the crossing of the motive is not emphasized; often avoided as much as possible in playing. This is different from such a case as the descending sequence in sixteenths in Bach's first two-part invention, where a figure of eight sixteenths begins on the second

quarter of the beat and is repeated four times in descending sequence. Such a sequence may be realized to the ear, not by division but by a slight emphasis upon the last tone of every sequence, for the last tone is always the main accent in this instance. This, however, amounts to no more than asserting the measure accent.

THE REGISTRATION OF BACH'S ORGAN WORKS.

By Franklin Peterson, Mus. Bac. Oxon.

The vexed question of registration is very much in the air just now. Government has been forced to take it up, and it is rumored that even musicians sigh after the legislation and privileges which have been granted to plumbers and others. Bodies like the Incorporated Society of Musicians would like the Government to step in and say whether an individual has a right to call himself a musician or not. Difficult and futile as the task would be, it would not present much more opportunity for difference of opinion than does the question of how to use the stops in Bach's organ compositions.

In no department of executive music have the means of performance been so thoroughly revolutionized as in the case of the organ. The instrument itself has not changed so much, for the principles of good organ building were thoroughly understood by Silbermann of Dresden, for example, in Bach's time; and few modern organ-builders would care to say that their diapasons are better than those of the old Saxon artist. But the mechanism has been so vastly improved that we can well conceive Silbermann crossing himself before a modern organ as before a work of the Devil.

But the new technique made possible by the new instruments, with their wonderful mechanism and capabilities, created a necessity for new writers of organ music—a necessity which has not been met. In the history of the pianoforte and the orchestra each new development of the instrument and its technique seemed to act and react upon the composers of the period, and each kept pace with the other. This is not the case in the history of the organ, for there is only one organ composer. This does not mean, of course, that Mendelssohn, Rheinberger, Widor, Guilmant (in his own French way), are of no account. In pianoforte literature Haydn does not suffer when compared with Bach; nor Schubert when compared with Mozart; nor Schumann or Brahms with Beethoven; nor Chopin with Schubert; all are pre-eminent in some particular

branch, they have their own mission, their own place, and need not fear comparison or rivalry. But among organ composers there is no name which can be mentioned in the same breath with that of John Sebastian Bach. He dominates the instrument and its literature; it is his face which looks out from among the dusty pipes of a noble old organ. His fugues and toccatas are the autocrats of the desk, the memory of his feet makes a Holy Land of the pedal board, and a pilgrim might feel a stronger influence as he touched the keys or handled the draw-stops of the old organ in the St. Thomas Kirche, in Leipzig, than when playing "Batti batti" on Mozart's little piano in the museum at Salzberg.

Here we must deal with the popular notion that the organ is not an "expressive" instrument. This statement is made, as a rule, by the person who admires the *voix celeste* and the continual pump of the swell pedal. He probably likes to hear a trill on the flute stop when the hymn or psalm talks of birds, and expects a double-pedal part when the "noise of the sea" and the "tumult of the people" have to be stilled. It was his sister who replied to a friend praising a rival organist's accompaniment to the words, "Ye mountains that skipped like rams, and ye little hills like young sheep": "Oh, you should hear our organist run about the city and grin like a dog."

As a matter of fact, the organ treated in the proper way is one of the most expressive instruments, although its means of expression are essentially different from those of the harmonium, the pianoforte, or the violin. If any justification of this contention were wanted, it could be found in the fact that no instrument—with the possible exception of the violin—betrays so instantaneously any trace of vulgarity in the artist.

If we grant that Bach made little or no alteration in the stops in the course of a movement, we must ask how far he was hampered by custom founded upon invariable tradition and doubtless bounded by actual difficulties.

Those who hold that the custom and the difficulties sufficiently account for Bach's uniformity of registration are confronted with the practice of the most distinguished musician of this century who was also an organist. Mendelssohn was one of the most careful and exacting of orchestral colorists;

he was also an expert organist, interested in all developments of organ building, and yet he elected to follow the Bach tradition.

The specious suggestion that Bach's indication "Volles Werk" (full organ) corresponds with a score written for "full orchestra," in which all the resources of the instrument are to be used at the discretion of the composer, cannot hold. The "full orchestra" had not the meaning then which it has to-day; orchestration, in the sense of the individualizing of instruments, or groups of instruments, is a new art. In Bach's time, a particular grouping of instruments chosen for any movement was persevered in throughout that movement.

There is no room for doubt as to the manner in which Bach used the instruments in his orchestra, and there is enough presumptive proof that he used organ stops in the same way. And, indeed, the tradition is continuous enough to justify us in believing that Bach did not indulge to any extent in the practice of changing his stops and that he played his larger compositions with "full organ" throughout.

There are two methods of changing stops in the course of a movement. One aims only at the general effect of *crescendo* or *diminuendo*—getting the stops out or in, somehow or somewhere, in the course of a passage. The other is precise, arranging either by the assistance of others or by the means of the lever mechanism of to-day, that a new effect, a step in the *crescendo* or *diminuendo*, or a change of tone-color should take place exactly on a certain note.

While organists will ungrudgingly admit the wonderful advances which have been made in the mechanism of registration, the most serious musicians cannot but ask the question whether these very improvements have not worked irretrievable harm in the higher regions of organ-playing and in the taste for organ effects. The swell-pedal offers an excellent case in point. The invention of the Venetian swell was an inestimable boon and opened a new world of effects to organ-players; but alas! the taste for the swell pedal grows with its thoughtless use until, like the habit of alcoholism, it becomes an irresistible and continuous vice. Many an organist who ought to know better sits with his right foot on the swell

pump, using only his left foot for pedal work, to the ruin of his powers of pedalling. He pumps the swell up and down until he seems to lose all real appreciation of the effect; and the pedal shutters have been seen to open and shut in the most expressive way, even when the organist was playing on the uncoupled great organ! When confronted with an emotional wreck of this description brought about by the abuse of a noble gift, who would not prefer the state of the organist whose instrument never knew a swell?

Of course it would be ridiculous to propose the disuse of the swell, but it might be a valuable movement to inaugurate a "pledge of abstinence" to be signed for a term of months or years by those who have become victims to the "Swell Habit."

Similarly regrettable consequences have resulted from the variety and beauty of the stops placed at the disposal of organists nowadays. Their presence is a continual temptation to him, and a temptation very hard to resist. He contracts the habit of changing from one beautiful stop to another on the slightest provocation, until he changes as a matter of course, and without any provocation whatever.

The more ambitious and expert followers of this same school try to reflect the kaleidoscopic variety of the orchestra. The extreme of the one method is sentimentality, emasculate drivel, and the worship of the *Vox Humana*—the "Nux Vomica" stop, as the appreciative old lady called it. The extreme of the other is certainly very wonderful, and even interesting; but many of us may be forgiven when we feel impelled to question whether it is organ-playing in the greatest sense of the word.

It is quite possible for modern organists on modern organs to play arrangements of the overtures to *Tannhauser* or *Zampa*, a Beethoven Symphony, or a Liszt Rhapsody. But is it desirable? It can only be called permissible as a means of saving us from compositions by men who are not Wagners, nor Beethovens, nor Liszts, but who pile a Pelion of difficulties on an Ossa which has neither firmness of foundation, breadth and solidity of structure, nor height of musical thought. And I really think that either alternative is preferable to the school which treats a Bach fugue as if it were an

arrangement from an orchestral score. We need not go to a recital which announces the *Flying Dutchman* or the *Frieschutz* overture; but to be drawn by the bait of the Doric Toccata, and to hear, as I have heard, the first bars played with a crescendo and diminuendo in each group of four 16ths, is provocative of something akin to blasphemy.

"What are we to do?" answered an eminent organist when I groaned over the "Fantasia on Scottish Airs" played by a very distinguished executant on a recent important occasion. "We must get something to show off these splendid organs." And that holds the whole problem in a nutshell. Pianists and orchestral conductors have at their disposal a large literature of splendid music which taxes their utmost resources. In the domain of organ music executive skill and mechanical perfection have far outstripped the demands made by the best organ music. Bach's most complicated work is child's-play to the modern executant, and the modern audience prefers fireworks to fugues, miracles to bread.

In considering the registration of Bach's organ works, we may divide them into four classes: Those, like the choral preludes, which practically admit of no doubt as to their registration; the slow movements, which offer opportunity for variety and quasi-orchestral treatment; the fugues; and lastly, the great fantasias, toccatas, etc.

The first need not detain us long, for it is evident from their form that the composer did not contemplate any alteration or modification throughout the piece. As in his church compositions, a solo voice is accompanied by obligato instruments, and no change either in the voice or instruments is permissible.

A good example of the second is the adagio from the C major Toccata, in which the craze for variety in solo stops might suggest contrasts between flute, clarinet, orchestral oboe and even the dread *Vox Humana*, to the great danger of the purity and directness of the music. Those who find an analogy to this movement in the Aria of the Orchestral Suite in D, will not need to be told that such variety was far from the composer's intention. We often hear the Aria played as a solo on the violincello, or on the fourth string of the violin, the accom-

paniment being entrusted to the pianoforte—and sometimes grossly caricatured, as, for example, by Grutzmacher. When it is played by an orchestra, the air is often committed to the first violin *solo*. But all such arrangements are modern decadences. The noble melody was intended to be played by all the first violins in unison, and, however effective to a decadent taste other dispositions of the orchestra may be, every true musician, every earnest scholar of all that is best and noblest in music, must feel the exhilarating effect when the composition is played by a first-rate orchestra as the composer intended it.

More doubtful is the conclusion about such a passage as the slow movement of the first organ sonata. If anyone scored this for orchestra he might probably give each alternating phrase to a different instrument—which may be advanced as a justification of organists who continually vary the stops. That Bach would certainly have done nothing of the kind may not be universally accepted as a final settlement of the vexed question.

The question of the registration of Bach's Fugues is the most difficult of the four. The modern school contends, with great show of reason, that as the interest of a fugue continually increases, so the volume of tone should be increased from time to time, until the *fortissimo* gives added effect to the grand climax. The other school trusts to the structure of the fugue offering crescendo enough. It keeps to the tradition of full organ throughout, except in some instances where an entire episode can be transferred with good effect to a second manual. Sound reasons can be advanced by either side, and early education is probably a greater influence than conviction in the matter. Those who elect to take their stand with tradition secure the mighty effect which a subject like the G minor, or the A minor, or the D major command when given out with full organ. They can also quote the greatest authorities on their side. But it would be idle to deny the advantages of the other style, or to question the authority of many of its adherents. Strong upholder of the traditional school as I am, I cannot but recognize the influence of education, of personal acquaintance with the work of some distinguished Bach ex-

ponents of the traditional school, and also with the sidelights thrown upon the question by the performances on, and editions for, the pianoforte, by Liszt, Rubinstein, and Tausig. It may be prejudice which prefers a fugue on the full organ throughout and imagines a certain loss of dignity in the changing of stops. One thing, however, must be frankly confessed, namely, the probability that in such a performance of a fugue the performer himself has a greater pleasure than many of his audience. But I am perfectly certain that the practice of picking out parts of the counterpoint—entries of the subject, points of imitation, etc.—on another manual, is not in accordance with the genius of the instrument or the purest style of organ-playing.

Many of the Fugues seem to invite more delicate treatment, *e. g.*, the C minor, the small E minor, the small G minor, etc. But the giants in the collection like the G minor, and such preludes as the G minor and B minor seem to me most noble, most magnificent, when played as Bach himself played them.

In the Fantasies, Toccatas, etc., the greatest freedom must surely be allowed, consistent with the dignity of the music and the integrity of the phrases and periods. It is such a consideration which makes the arrangement of the passage in the D minor Toccata quoted in the Monthly Musical Record of last October "musical extravagance" of the most unjustifiable kind. Bach is never afraid of repeating a good idea, and we know how his themes roll on in magnificent disregard of ordinary limits. Such a continuous torrent as rushes through these dozen bars is by no means uncommon in Bach's works. And I can conceive no greater mistake than that which seeks to break it up and parcel it off by jumps from one manual to the other. There is nothing in the character of the passage to indicate to a Bach scholar that the composer had a series of contrasts in his mind.

How would the G minor subject sound played in alternate Gt. and Sw. for six notes?

Contrast is the evident intention in earlier passages of the same Toccata, where the 32d notes are played upon the swell and the following phrase upon the Great, and here, as in many similar cases, there can be no objection to a change of manual.

Indeed, if the organist thinks more about the organ composer than the organ builder, more of the work than of himself, and plays to satisfy a high, even a severe ideal, and to do honor to old Bach's memory rather than to show off the resources of his organ and his own agility, he may be allowed entire freedom in his registration of Bach's organ works.—Augener's Musical Record.

A BIRD'S-EYE VIEW OF MUSICAL DEVELOPMENT.

By Egbert Swayne.

I have lately been putting together the steps in development through which our modern music arrived at its fundamental expectation of symmetrical, rhythmic and metrical structure. I refer to the fact, which no doubt all readers have noticed, that our instrumental music and practically all our vocal music, expects a structural symmetry based upon a definite rhythmic motive, phrases of two measures or four, sections of four measures or eight, and periods of eight or sixteen measures. In fact, the simple period of music is nothing more nor less than a melo-harmonic stanza, usually of four lines, rhyming alternately. In the usual lyric period the first and third phrases are often identical, or practically so. This holds for a symphony of Tschaikovsky or Brahms as well as for the most popular dances. Yet while the hearer expects the structure to complete itself in this symmetrical manner, he is willing to permit almost any cleverly managed variation from type, where the harmony is so managed as to conceal or excuse the addition of a few more measures. But without this fundamental expectation of a certain long established symmetry of phrases, sections and periods, the fanciful deviations from it would be without meaning.

We often read that music stems back to the dance, and that symphony comes from the dance, but the writers rarely stop to tell us how and wherein. This, also, is part of that curious development I have been tracing. I take it that the dance is the source of all kinds of mood-establishing by means of rhythm, and this covers the fundamental establishing of mood in nearly all our music, for the rhythm is the place where, through a characteristic rate of speed, a significant rhythmic diversification and a decided rhythmic intention, the foundation of mood is laid very completely, so that melody and harmony have but little more to do to perfect the picture but to intensify the suggestions of the rhythm, emphasize the cadences harmonically, lighten it up through the charm of melodic symmetry combined with an underlying expression

which is primarily harmonic. But the characteristic rhythm of a piece is the first place where the mood intended begins to come to expression.

Max Mueller suggests that our Aryan forefathers on the high table lands of central Asia, in the ages long ago prehistoric, were wont to join hands around the family altar at the rising and setting of the sun, while circling a few steps this way and a few the other they repeated the morning or evening hymn, in a sort of sing-song cadence. He even thinks that perhaps some of these early hymns, these morning songs of our race, may still be extant in that oldest of collected poems, the Rig-Veda.

Taking this as the starting point of the development of verse, what did they arrive at? First of all a metrical arrangement of syllables, the oldest Vedic meters being practically our iambic tetrameter; in other words, our so-called "long meter." Other iambic effects they had with more syllables to a line, but the oldest, perhaps, is this one. In this by the stepping four steps one way and four the other, we have the "verse" (turn); in the alternation of accented and unaccented syllables the prosodical unit, the "foot" (the step), and in the group of verses the stanza—in music our period.

Dance and the musical intoning of poetry went on undivided for many centuries. The sing-song has remained the ideal of all highly religious utterances to this day, as we may see not alone in the liturgical chanting but still more in the sing-song of the preacher, whenever he gets interested in his religious zeal.

Naturally, the dance, even while liturgical and in early moments somewhat informal, tended to differentiate itself. A more animated step or rate of going, and perhaps more animation in versification, naturally was found out for those festivals in which an exultant mood was the ground of the feast. So also, upon the other side, a slower and more solemn mood for occasions that side the line. And thus practically our three fundamental musical tempi, the *Moderato*, or, as Haendel used to call it, *Tempo Ordinario*, the ordinary time; *Allegro*, a quicker movement, and *Andante*, a slower movement.

I do not find that meter and the dance seem to have under-

gone any great practical development and differentiation until the time of the classical Greeks, although if we knew more of the music of the ancient Egyptians, Chaldeans, Hebrews, and the like, we might see reason to modify this opinion. But it is quite plain that the Greeks of the classical times had forces in operation calculated to diversify the dance to a remarkable degree, and I believe the evidences of this stage of the development still exist in Greek poetry. In fact, the Greeks could not have avoided such a differentiation. Consider the variety of gods and goddesses they worshiped, and the variety of temperaments and moods to which this variety appealed. Naturally in the festivals of Dionysos (the Greek Bacchus) all sorts of sportive and fanciful meters came to use as the natural expression of the spirit of the feast. So also in the orgiastic festivals a great deal of the disposition to run riot in sound and to develop a succession of impassioned climaxes, such as much of our modern music so fully illustrates in tones. So also in the festivals in honor of Aphrodite and Cytherean Venus, other types of meter and rhythm arose, and among them, no doubt, the *Adagio*, the slow and tender. Meanwhile the grave and serious moods were still more fully brought out in the music and poetry for the festivals of Phoebus Apollo.

It is a singularly curious feature of this development that so far as we know, up to this point, after nobody knows how many thousand years of development, the melody as such shows little or no tendency to perfect itself symmetrically according to the pattern of the poetry. Naturally it reposes slightly at the close of the lines, but nothing like a symmetrical melodic pattern for several phrases appears in the few Greek melodies which have come down to us. Evidently sense-incitation through tone as such had made little headway. One curious thing the Greeks did, which they have never had proper recognition for, which even I myself, who have been studying upon this line these twenty years now, have never observed until just recently. Namely, this: The Greeks, as everybody knows, had seven modes. That is, a melody could begin and end upon any note of the scale at pleasure, and thus they had what for simplicity we might des-

ignate as modes of Do, modes of Re, of Mi, of Fa, of Sol, of La, and of Si. Now the curious circumstance is that despite two or three centuries of time to find out that melodies rising out of Do and coming back to that tone as repose, and out of La and returning to La, had elements of satisfaction which other kinds of melody failed to present, there does not appear to have been any official recognition of the fact. Was not that fact noticed? We take it for granted that it was not. But I have an idea that we assume too much.

Plato gives a very distinct preference in his "Laws" and "Politics" to melodies in the modes of Re and of Mi. He regards all others, and particularly certain ones, as addicted to enervating practices, and tending towards dissipation. Now what was there in any merely arbitrary selection of keynote for melody which could have in it moral implications of this kind? What could it be but the associations, and Plato intimates as much. Here we have, if I mistake not, a clue. I imagine that it must have been the semi-hysterical and highly sensitive votaries of Venus and Bacchus whose nerves of hearing shared the exaltation of which the entire cult was the expression, and that the modes of Do and La were actually used in these cults, as they have been many and many a time since. And this was the reason that Plato, who most likely knew the inevitable two tunes of great men (the one that "was," and the one that "wasn't") found it sufficient reason to condemn these profane melodies *in toto*. He thought that the music was the cause of the dissipation; whereas the dissipation was merely a working off of hysteria, as much musical composition and novel writing has been, and more, betoken, will be to the end of time. I consider this suggestion as worthy of being entertained.

It is a great pity that we are not in position to say when this competitive examination of key-note qualities finally culminated in establishing Do and La as the proper and sufficient key tones of melody. It was, I think, accomplished by popular musicians, who sang and played dances and the like; somewhere before about A. D. 1100. Yet the official musicians of the churches, including practically all who could read and write, knew nothing of this but held firmly to the Greek tradi-

tions, and for four centuries yet continued to harmonize the Plain Song and the Offices of the Church in the Greek modes of artificial invention—and rather took pride in forcing harmony to simulate the support of these intractable and impossible melodies.

That this development took place in secular circles and in northern Europe, is plain enough from the famous English round, "Sumer is a cumin in," which was believed to have been written in the oldest existing copy before A. D. 1240. This puts it along about the period when Franco of Cologne and Franco of Paris were writing the imperfect beginnings of harmony which have finally been collected from their works. It is quite certain that the composer of this round had about the same ideas of tonality that we have to-day, and we know not how much earlier the date may have been than this mentioned. There are also many melodies extant from periods approximate, in which the melody not only rests upon simple harmony of the folks tone (the tonic, subdominant and dominant) but also moves in rhythmic patterns and symmetries corresponding to those of the poetry. Thus we find traces of what must have been a development lasting centuries, the steps of which are almost entirely lost.

To find the tonality involved first of all finding a tonic chord, and then the other chords. I imagine the finding of the chord arose from the harp. The harp was the gentleman's instrument in Europe from about the time of the first crusade or soon after down to about 1400. Now the harp was of small compass, strung with catgut strings which continually slackened and often broke. Hence a continual exercise in retuning the harp, and so an incitation of ear more persistent than anything to which musicians had previously been subjected. The subject matters to which these minstrel singers were addicted were stories of heroism and devotion, particularly the former. And as singers have always done since the world began; at the climaxes they undoubtedly threw into their singing their utmost force, and tried to bring out upon the instrument as much of a climax as they could. As the instrument had but little power, what expedient so natural as that of trying to sound several strings together in these powerful mo-

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ments; and in this way, upon a fortunate occasion, the common chord was discovered. When once this door was opened, all other followed in course. Other chords, and then the symmetrizing of the chords around a central point of repose.

It is curious to observe that when the church musicians began to dabble in this popular music, which they did about A. D. 1500, they tried to rearrange the melodies into the tonalities of the church modes, as we may see in many examples still remaining. Boehm's History of the Dance in Germany contains many such examples. But the tide could not thus be turned back. The real tonality asserted itself. Yet up to this time all the music was vocal and not instrumental.

Whatever the sprightliness of metric rhythm, as shown in verse up to this point, the music also shared. While a chordal accompaniment had begun to assert itself, the instrument remained still the servant and scarcely even the helper of the song. Advance came, in my opinion, from the next popular instrument, which was the lute, that pear-shaped instrument of which our mandolin is the degenerate descendant. The lute had a finger-board with frets for the safe placing of the fingers, and it leant itself easily to rhythmic combinations. Its short-winded plunkity-plunks had to be supplemented by the rapidly repeated tremolo, as we hear in the mandolin, and in the sort of animated co-operation of the bass and other parts in maintaining sprightly and inspiring rhythms. If farther evidence of this potency were needed, beyond that of the obvious capacity of the instrument itself, it is to be found in the significant fact, not before emphasized by musical historians (so far as I know), that the *tablatura* or official notation of the lute was the first musical notation ever devised capable of representing musical rhythm upon graphic principles apprehensible to the trained eye as a system, such as a musical rhythm is. The existence of this merit in the lute *tablatura*, and the later application of a like system to the music for other instruments, suggests that this rhythmic versatility had actually met a long-felt want.

The lute, like all the stringed instruments which are played by plucking the strings (the mandolins, guitars, etc.) took easily to harmony. Chords were grateful to the player, who

by means of them augmented the volume of his tone. So also these instruments were singularly limited in their nature, and did not lend themselves easily to the manifold chords of official and high class music, although the Italian lutenists of the XVI century were accustomed to play vocal pieces in strict polyphonic style, as illustrated in several examples in the recently published monograph of Signor Torchi concerning Italian secular music of this period. These, however, were virtuoso efforts.

The next great advance in music came from the violin, which having perfected its form as early as about A. D. 1500, went along for still nearly two centuries before its slender and appealing, womanly voice gained the ear of the great genius Archangelo Corelli, and through him the ear of all singing mankind. A new art was born, that of the legato melody. I have traced this elsewhere (in my *Popular History*, and in the article upon Alessandro Scarlatti in "*Famous Composers and Their Works*") and so it is not necessary to add more than to point out with what avidity the musical world turned to this new means of pouring out the subconscious movings of the human soul. Italian singing was born, Alessandro Scarlatti, his daughter Flaminia and his pupil Porpora being the first fruits and exponents thereof.

When once Corelli had shown the power of legato melody, and had followed Monteverde's insight in placing the violin at the head of his orchestra (which happened as early as 1608) symphony was possible and all the materials which our existing art contains had been discovered or had been so approximated that their complete discovery was a matter of time and longer incitation of tone.

The curious circumstances in this story are the length of time which is covered up in our metric expectations of music; and the farther fact, often ignored by players, that in rhythm is the first determination of musical mood.

EDITORIAL BRIG-A-BRAC

The daily papers in Chicago have been giving what is doubtless a premature publicity to an alleged intention of President Harper of the Chicago University to inaugurate a school of music, as soon as may be, with Theodore Thomas at the head, with the rank of full professor. The idea is of great value from the standpoint of publicity and promotion, the name of Theodore Thomas being a musical trade-mark ensuring that a certain standard of taste and attainment would be observed in all the work of the school, if a school there comes to be. It is natural that the university should look forward to having at least a nominal school of music, such as Harvard, Yale and Columbia now have.

There are certain difficult questions to be taken up before the public will be in position to decide whether to congratulate the university or condole with it. The three older universities undertake nothing more than by the aid of a full professor to offer certain "courses" of counterpoint, form, composition, history and aesthetics, in which musically inclined students may elect to work towards their bachelor degrees. At Harvard this work has been so well done that there are a score or more of very well-trained American composers who have received their entire training under the professor there, Mr. John K. Paine. The musical chair does nothing whatever outside of this work, and makes no effort to influence or promote musical estimation in the undergraduate body. The same is true, it is believed, of Yale and Columbia. At the University of Michigan, and at several of the western colleges, the professor of music tries to promote a general musical culture in the undergraduate body, by means of quasi-popular lectures, courses of chamber, choral and orchestral concerts, and there are music schools maintained for practical instruction, with able and occasionally celebrated instructors.

At Oberlin there are about five hundred music students; at Ann Arbor nearly as many; at the University of Nebraska a large and well manned school; at the University of Idaho, and elsewhere, large and capable schools. It is therefore high time that Chicago (after having fixed its athletic fences) should now get around to do something in this important direction.

The proper work of a professor of music should be to promote a cultivated intelligence regarding the art among the entire undergraduate body. Could this be done wisely, it would be of great after benefit to music in America. Next in importance after this would be establishing an advanced school of music, theoretical and practical, to form composers and artists, and to undertake material suitable for such results, and such material only. This restriction would limit the attendance very much indeed, and if the examinations were really such as would signify post-graduate rank for admission, the membership of such a school could not be expected to reach one hundred students in ten years to come. Nevertheless such a music school with well-defined tests of training, capacity and musical instinct, would exert an enormous influence upon the entire secondary education in music all over the country. It would do upon a larger scale what the defunct American College of Musicians did, twenty years ago, simply by defining a set of tests of musical capacity for its candidates for membership. These tests were administered to but a very small number of candidates; yet they served to crystallize the thought and modify ideals in many and many a school which never or very rarely sent up a candidate for examination at the College of Musicians.

The practical music school, of the kind here mentioned, would necessarily be obliged to administer instruction to a value several times over what the students could pay. As it is at present, a student desiring to become a composer enters with some private teacher, who takes him just as he finds him and gives him one lesson after another, with very little systematic adjustment with reference to completing an all-around preparation for his proposed task. Moreover the student of this kind is generally hampered for money and is unable to enter as many classes as he really needs. He there-

fore takes the branches which appear of most immediate bearing and foregoes the rest. It would be the work of our College of Music to change all this, and require all those accessory studies which are needed to fill out the schooling of a composer of high ideals; such as an extensive and accurate knowledge of music as literature, the structural tricks and peculiarities of all the leading composers, the aesthetic value of their music, and in particular the nature of the ideals seemingly underlying their works and an estimate of their success or failure as measured by such ideals. Constant practice in hearing music would of course be imperative. A student thus directed might graduate after about three years of hard study, and might then be candidate for a fellowship in the university, for one or two years, by recommendation or by competitive appointment upon the merits of an important work. That the prize composition would generally or ever turn out a masterpiece is of course unlikely; it would, however, indicate the nature of the talent, and later on a master work might follow.

It is of course open to economists to judge whether the production of some three, five or even seven young composers in any year would be an adequate return for the considerable expense of the training, which would aggregate a cost of at least one thousand dollars per student annually, while the student could hardly be assessed more than the nominal rate of one hundred dollars, if so much. This is the utilitarian background of every phase of culture. "Does it pay?" asks Gradgrind.

Similar considerations would appertain to the instruction of would-be artists, and here the difficulties would be almost insuperable. Mainly it is a question of money, but not wholly. Any first-rate teacher of voice or piano receives for his work in any year a larger compensation than the salary of a full professor in the university. The most that could be done would be to enroll a certain number of very eminent instructors for a few hours per week, each, paying them their regular rate per hour, or even a slightly augmented scale. This would enable the school to apportion its few very advanced students in pianoforte, singing, or violin, among the best of our local teachers, and this course would be preferable to im-

porting an alleged European expert to undertake the whole job. European experts are expert mainly in drawing American salaries. In all Europe to-day there are hardly a dozen great piano teachers, teachers who have shown artistic results. Busoni, Godowsky, Barth, Leschetizky, who are the others? So of voice. Where are the great teachers? And violin, where are the pedagogic experts who can turn out artistic violinists? Thompson, Ysaye, may be three or four others. And even then here come Kubelik and Phocian from an obscure violinist in Bohemia, of whom the most sagacious American impresario had never before heard. No, with Listemann and Spiering in Chicago, we are as well off for violin work as we would be likely to be with any kind of fresh importation.

The newspapers, with their happy faculty of seeing things the large way, speak of establishing "a great musical school." Now, a great music school is like a great oyster shell; it has to grow. The university, if it has the money and general sense, might start such a school. It would then be a question of *personelle* in faculty patience, good advertising (and football will not effectively advertise a first-rate music school) and results—in other words, ten years at least.

The price of greatness in numbers, in a school, is appealing to average demands of the ignorant. If the university is ready to guarantee a teacher's certificate at the end of a year's study, a graduation at the end of two years, and a situation almost any old time, there will be students in great numbers. These things, with the halo of the Chicago University, would outclass any similar advantages elsewhere offered in this city. By their aid it would perhaps be possible to have a membership of nearly or quite one thousand pupils within ten years. The school would then have reached the rank of third among city music schools, for the Musical College need not be expected to fall off in membership (and it now nearly equals the university itself in membership) nor would the American Conservatory. There are also two or three other large music schools which would give it a close run in the race.

The problem of a great music school, therefore, is a very serious one, and the question would remain after all whether it would actually be worth what it would cost. And this

mainly from the ephemeral character of its *clientele*. The great body of students in these schools are young women, who within three years after graduation, or ceasing to attend, will have married and have passed out of professional life. Their accomplishment in music will, for a time at least, be neglected; and if ultimately they come back into active relation to music, as many of them do, it would be as little more than teachers of primary grades of school. That it would be advantageous for these to have come under the broader ideals of university thought is plain enough, provided means can be found to disseminate the high ideals and thought alleged. But such a school is by no means a proper part of university ideal. It is merely an academy for secondary education—even for primary education to a considerable extent. The present writer, therefore, does not particularly care for the element of bigness in the proposed school. Let it be big in thoroughness and nobility of purpose; and big with practical skill in awakening its students to a love for music and an appreciation of tone and tonal combinations. But of mere numbers, let us beware. Remember what the poet sang:

“Broad is the way that leads to death.”

The practical question whether Mr. Theodore Thomas would be the best man for head of a musical department in the university is not one that admits of discussion. He is the most prominent musician in Chicago, the best known in the country at large, and stands for noble ideals. It is surely a pretty idea to crown his ripe old age with a recognition of this kind; and it is an act in which virtue will be its own reward, since in the recognition the public assures itself that a certain stability and high art halo will adorn whatever he touches.

That he is not a practical teacher of the technic of music, or even its literature and aesthetics, does not so much matter. Good men can be found as instructors. Nor is he a lecturer. The undergraduate will be spared that branch of trouble. There will be very little of a practical kind that he could do in such a position. But then perhaps that is even an attraction, for one loses eventually the attractiveness of the idea of always doing. It would be an ornamental appointment, and from the standpoint of a first class impressario, like President Harper, the

idea would not admit of discussion. Let us therefore hail the new professor that is to be: Theodore Thomas, Doctor of Music, Professor! *Hoch!*

* * *

In a late issue of the *Musical Record* Mr. Henderson, the admirable musician who presides over the musical criticism of the New York Times, says a few things about singing, which deserve to be remembered by all concerned. He deplores the neglect of the words by the generality of singers and notes with disapproval the current habit of offering the hearers books containing the words of the songs to be sung. He suggests that such aids are necessary or ought to be to those only who are ignorant of the language of the songs, or in default of an adequate delivery of the text by the singers. He then goes on to define singing as "the interpretation of text by means of musical tones produced by the human voice." As to tone quality, he says, the definition saves that element of good singing since by the foregoing specification the tones are to be musical.

Along with much excellent matter he suggests, rather than actually declares, that the older Italian singing teachers, even, neglected the words in favor of the purely sensuous effect of beautiful tone qualities. In this suggestion I think Mr. Henderson does the older Italian teachers an injustice. All who have ever been intimate with well-taught Italian singers know, on the contrary, that the delivery of the text is a *sine qua non*, and that an Italian audience is nearly as critical in this respect as a French audience, and with less necessity, since the Italian is more musical in itself than the French and not nearly so elusive for singing purposes, while the written words of the French contain so many elements which pass unnoticed in speech. All who have heard the great Italian singers know that the delivery of a recitative in an adequate manner will almost establish a new singer's standing with her strange audience.

Even in the arias, where if anywhere the neglect of the words of the text might be condoned, by reason of their multitudinous repetitions, the Italian singers are very careful to give every word and syllable perfectly, and to do this with-

out impairing the musical quality or the legato of their phrases. Naturally the treatment of text in an aria is not the same as in recitative. In the latter the movement of the drama is instantly in question, and the changing effect of each new phrase of words is accentuated by the composer, for the purpose of intensifying their impression. An aria, according to the older school, rests upon a different esthetic basis. It is a prolongation of a single important and significant moment in the drama, and in older operas the words of the text rarely surpassed the limits of a couplet or at most a stanza. This was something quite different from the modern German song composed all through, in which an entire poem is set; in Schubert occasionally several stanzas, even whole cantos.

In order to get at Mr. Henderson's full meaning we need to water out one of his terms; he says that singing is the "interpretation" of a musical text. Precisely, but how? Here we come upon a long and significant historical vista.

The early operas had no other ideal than to furnish, by means of the musical forms, adequate emphasis and inflections of the emotional delivery of the text of the drama. In the first operas there was no legato singing whatever. The ideal of legato solo singing had not yet arisen. It was destined to come later through the work of Corelli in the pieces for the violin, for the violin was the first instrument which revealed to man the possibilities of a flowing cantilena. Yet before Corelli's work the operas began to have melody and at times moments of impassioned delivery. A few traces of this kind are to be found in the few operas of Monteverde and his immediate successors from the first half of the seventeenth century. But it was not until the time of Bach and Handel that Alexander Scarlatti began to impart to his impassioned moments the long and flowing outlines which we now know so well as Italian melody; such as we characterize as *cantilena*.

This introduced two new elements, one of which presently ran away with the whole machine. *Cantilena* aimed at beauty of tone-chain as such and especially at creating by its purely sensuous beauty emotions proper to the text of which the *cantilena* was an exposition. The other element was that of

the sensuous beauty of the well-trained human voice, merely of and for the castrati, who were the only "women" singers permitted upon the stage, and devoted themselves to the development not alone of the long, flowing and impassioned melody of the violin, but went farther and surpassed all the spry instruments, like the flute and violin, in graceful agility and *fiorature*. This innovation naturally made an enormous financial success, and it was followed up later more and more, down to and including the work of Rossini, to the neglect of the true work of the *cantilena* as an exponent of a musical something in the text, for which recitative and declamation were inadequate, and to the destruction of dramatic unity, through the habit of the prima donna giving herself up to the performance and repetition of long virtuoso pieces of pyrotechnics, when according to the libretto she must have been in the very jaws of death. This was the kind of thing which Gluck railed against, but in Gluck sensuous beauty of vocal effect as such still cuts an important figure.

The conclusion of the whole matter is that the singer's complete work includes that of delivering the text so that the hearer gets it, heightened in beauty and strengthened in dramatic force, and of adding to this the heightening and soaring effect of exquisite melody, suitable to the spirit of the poem. Merely to possess the hearer of the text is not enough; the singer has to illustrate it, glorify it, beautify it. This is the way in which some of Handel's arias appealed to their first hearers—"I know that my Redeemer liveth," etc.

* * *

Mr. Thomas Tapper, who by reason of his joint authorship of the "Natural" system of school music and his headship of the American Book Company summer schools for music teachers, is one of the most prominent and influential personalities in American school music, in a recent article in the *Musical Record* comforts a "Woman from Iowa," a little upon the principle of the old lady who reported that their potato crop had been a total failure, but "praise God, none of the neighbors were any better off."

The woman from Iowa had complained that she gave many lessons, sometimes at less than fifty cents each. Whereupon,

after a preliminary canter through the flying trapeze of the universal press agent and his alleged thousand dollars a night to the youth Kubelik, Tapper gets down to business and cites three advertisements from German newspapers—and they are well worth citing. “No. 1.” The music school at Aschaffenburg desires a teacher to take charge of the vocal department, to give instructions to the stringed instrument classes and eventually to the classes of wind-instrument pupils.” (I imagine that Tapper is not quite so clear as the original; the instruction is probably in theory, sight reading or something of the sort, since actual instruction upon the instruments would naturally devolve upon specialists.) Time required, twenty-six hours per week. Salary first three years 1,600 marks (\$400), fourth and fifth years 1,760 marks, and so on until after the twenty-fourth year the salary remains at 2,400 marks (\$600). No. 2. The National Theatre at Mannheim needs a first bassoon, salary beginning at 1,600 marks, slowly crawling up (*steigend*, the German euphemistically has it) to 1,780. No. 3. At Cologne they want a concertmaster for the orchestra, with the for German unheard-of munificence of a yearly salary of 3,000 marks (\$750). Cologne wants a first harpist at \$650 per year, with the privilege of earning by private lessons in the conservatory \$140 more per year. Mannheim wanted a fourth horn player at \$310 per year. No. 5. A very large north German conservatory wants a teacher of elementary piano classes, four daily, six days per week, forty-one weeks per year—total 984 hours per year, salary 1,000 marks (\$250—a trifle over twenty-five cents per hour).

With this as a basis Mr. Tapper congratulates the woman from Iowa upon living in a country which with all its artistic shortcomings has not yet reduced good teachers and artists to a schedule of poverty like that. He also calls her attention to the fact that even these positions would all be cut off from her in Germany, because they all want perfectly educated men of experience.

It is no wonder that the German musician comes over here and joins a trade's union to keep things as private as possible during his time.

* * *

It is a curious fact that most musical questions when investigated turn out to have been already correctly decided by the action of intuitive musical perceptions. Here, for instance, is the legato touch upon the pianoforte, which our distinguished friend, Mr. Virgil, declares is never correctly produced except upon one of his instruments for minimizing music, or at least by a student who has been minimizingly instructed. He declares that a correct legato is that which is produced by the simultaneous sounding of the two "clicks" in his instrument. Many excellent musicians have dissented from his contentions ever since he first made them, but nobody chanced to think of the expedient of scientifically testing the question. This has been left for that excellent musician and careful piano teacher, Mr. Richard Zeckwer, of Philadelphia, with the result of demonstrating that musician-pianists who have played legato by the grace of God and the musical sense have been much nearer the real thing than our assertive inventor. Mr. Zeckwer, began by trying to discover whether in playing a true legato upon the pianoforte the keys passed each other half way up, overlapped, or the second started down at the precise moment when the first had reached its level—the three degrees implying three states of relation in the playing fingers and the impulses back of them.

Naturally any such experiment leaves room for doubt, since the main question is always taken for granted, namely, that in a given instance the tones were actually legato as claimed and not overlapped or in the slightest degree separated. Mr. Zeckwer began by connecting five keys of his piano with an electric circuit (by means of a little brass plate under the key and a spring) in such a way that depressing the key closed an electric circuit, which in turn actuated an electro-magnet and brought down a stylus upon the recording paper of the kymograph—an instrument much less complicated than its name would imply. When the tracings of the stylus upon the paper were examined it was found that in a true legato the depression of the new key took place quite a perceptible interval before the elevation of the old one. Whether this amounted to bringing the new key quite down before the old one started up, or half way down, Mr. Zeckwer does not

seem to have inquired. At all events here is his record, which shows that, assuming his legato connections to have been all equally perfect, the keys to a slight extent overlap each other. The record also shows something more. It shows very plainly that this overlapping was unequal, being longer for the weak fingers and shorter for the stronger. This difference must have been due to slower muscular action in the case of the weaker fingers, and plainly points to a source of error, since his account of the experiments does not suggest any inequality in the legato, as between the playing of the thumb and second finger, second and third, etc. In his main contention Mr. Zeckwer was quite right.

When his device was applied to Mr. Virgil's instrument for minimizing music, and the two "clicks" were made to coincide, the kymograph, having no interest in that most worthy invention, basely showed a distinct failure to connect, the interval between the cessation of one key and the beginning of the next being as great as the overlapping had been in the previous cases.

Another very unexpected result of Mr. Zeckwer's experiments was to establish the curious fact (if fact it be) that in repetitions of single fingers upon the same key the limit was between five and eight a second, and that persons who had had no previous training upon the piano had as great speed in this respect as those who played well. I do not feel prepared to accept this report as final; I would like to see it tried with some such fingers as those of Godowsky. I cannot believe that a common laborer, as Mr. Zeckwer says, has equal rapidity with single fingers with a trained pianist.

Another curious product of this lot of experiments was Mr. Zeckwer's determination of the limit of speed of notes per second. Taking a five-finger passage up and back as fast as possible he found the limit to be twenty-five a second; whereas in a trill there were but sixteen, which it will be observed is the double of the previously ascertained limit of single fingers. Looked at from this standpoint the determination appears reasonable enough, although from mere musical impression a musician would have supposed a trill to have been as rapid as the five-finger passage.

These experiments recall some that I made quite informally with Godowsky, some years ago, as to his speed, in which it was found that in his perpetual motion (which changes the chord at every beat) the fastest speed was about sixteen notes per second. The rate is much too fast for ordinary hearing, not because the notes are so fast, but by reason of the harmonies.

It thus appears that Dr. Mason's device for securing a good legato touch through the device of overlapping the keys is not so far out of the way; the only question is as to how it is done. As he does it and as his pupils do it, it is a legitimate device. But as played by untaught pianists, knowing nothing of hand conditions, it sometimes gives rise to very misleading muscular habits and hand conditions.

* * *

It is obvious upon close examination that the experiments of Mr. Zeckwer were left at an undeterminative stage, the final and central question of all, whether the legato in each case was alike excellent, remaining unascertained. If he had been able to add to his apparatus a second set of records, of the same series, showing the precise point where each piano string came into action, the record would then have been completely determinative.

* * *

The appointment of the orchestral director, Arthur Nikisch, as general director of the Leipsic Conservatory of Music certainly gives that popular institution of musical instruction a picturesque and well-known head. Whether Mr. Nikisch will develop the qualities needed in his new position remains for time to show. At least his presence argues in favor of the continued popularity of the school and quite likely may lead to some needed improvements in standards and in the teaching force. Upon the latter head the Leipsic school suffers under the same difficulty as all music schools in large cities, that the really great teachers can attract private pupils in sufficient numbers and at prices so favorable as to give them far greater remuneration for their time than any school can afford to pay. We have several cases, indeed, here in Chicago where heads of departments in music schools are paid salaries of ad-

mirable figure. Such teachers as Hans von Schiller, Bernhard Listemann, Theodore Spiering and the like, do not confine their teaching to a school without suitable recompense. But in Europe it is doubtful whether the most celebrated director possible to be named enjoys as large a salary as the musical college pays more than one of its heads of department. Owing to this element the Leipsic conservatory has in former years lost one after another of its really effective teachers while mainly the routiners and unaggressive alone have been left to carry on its instruction.

Now in education communicating knowledge and ascertaining that the pupils have assimilated at least an official minimum of it are by no means the main elements in the progress of the pupils. The great thing is contact of mind with mind, and especially the contact with first-class minds. There is something stimulative and formative in this contact, wholly aside from the actual items of knowledge communicated. The addition of such an artist as Nikisch affords at least a modicum of this stimulation in Leipsic.

It also tends to place the stress of musical education where it belongs, namely, upon a real knowledge of the art of music in its most glorious treasures. For to a musician like Arthur Nikisch a temperamental interpretation of a master work in music counts for much more than the most thorough display of dates, creative principles and information about music.

There is another point in which the advent of Nikisch will be extremely useful to the school, and that is in his knowledge of the pianoforte. While not distinctly a solo pianist, like Emil Paur, he is a very fine accompanist upon the piano and a modern player in all his aspirations and tendencies. Now it is well known that Leipsic has almost always been behind in this important department and no doubt the situation will soon be clear to the new director.

Naturally in a school like Liepsic where so many advanced and talented young musicians from all over the world gather, there is a great deal of lovely material for making interpretative artists, if the conditions were not prohibitory. As it is, the school always includes a number of talented pianists,

violinists and the like and the performance of all the classical and romantic concertos for these instruments are affairs of ordinary everyday occurrence in the school rehearsals. In such a case it would need but the superposition of a really great master of pianoforte to give this department some of the prominence its universality would naturally suggest.



AN IGNIS FATUUS IN SCHOOL MUSIC.

By W. S. Bull.

The great sorrow of school music to the musician is that it is missing the substance in pursuit of the shadow. Go where you will, east or west, and listen to the singing and apply a few simple tests, and practically similar results meet us: Coarse, common and unmusical singing, a great parade of knowledge in alleged reading of music (meaning thereby reading of notes, for the music is painfully out of evidence), and a resolute attempt to so define and systematize the musical grading as to give supervising mechanics the impression that something definite has been learned.

One is not sure but that the condition of music was even better than now in many cases when there was no special teacher and each grade teacher who chanced to love music (as many of them did) introduced and taught the songs she loved best. In many such cases there was pleasant singing, refined and expressive singing, and the young voices were carefully watched for incipient dangers of forcing. It may be said that there is nothing in the existence of special music teaching to hinder any grade teacher from having this degree of excellence still. So there is not, technically, but practically as soon as the grade teacher is placed under orders to have certain songs learned and certain points of alleged "science" mastered (elements of "music" they call them) the grade teacher finds herself so occupied that she is not able to do more than bring her room up to the conditions imposed upon her.

This state of things exists even in small cities. Here, for instance, is a communication from a correspondent at Sioux

Falls, South Dakota, a town of about fourteen thousand inhabitants. The leading teacher of singing there, Mrs. J. W. Boyce, is a Boston woman, a pupil of many fine masters, especially of Stockhausen at Frankfort-on-the-Maine (where she met Brahms and sang for him some of his songs)—an energetic and musical person besides being a teacher of singing. Mrs. Boyce said:

"I wish that somebody who has the ability to to reach public opinion would take up this question of school music and speak a little sense concerning it."

"What do you mean?" asked the correspondent.

"I mean," she answered "that in all our schools I find the same faults; not here in Sioux Falls alone, but in many other places where I have been. A great deal is said and done about what is called 'reading music,' yet whole schools do not have a room where one can hear a single song pleasantly and musically sung. More than that, the beautiful voices of the boys are spoiled, vulgarized and coarsened, when with a very little proper instruction the exact opposite might just as well have been accomplished."

"And then I object to the false ideal which seems to underlie the teaching. I was speaking with a lady only a few days ago and she was saying with pride that it was such a nice thing that the children learned to read music. 'What do you mean by reading music?' I asked. She answered that her boy was able to pick out at the piano the notes of any melody in the book that he desired to learn. 'Is your boy able,' I asked, 'to take the book and by looking at the notes sing the melody correctly after taking the keynote from the piano, without any other assistance?' 'Oh, no,' she answered, 'he cannot do that, of course; he is not an advanced musician, but I think it a great thing for him to be able to pick out the melody notes at all, even by the aid of the piano.'"

"To this I answered that in my opinion by far too much is made of what is called 'reading music.' The principles of musical notation are so easy that a mature mind can be made to apprehend them completely in two or three easy lessons, provided the adult will take a little trouble to work it out. I have myself taught my man singers in the choir the prin-

ciples of notation in a couple of evenings and they have by a slight attention worked it out and have been able to read everything correctly that I gave them after that. Therefore, I do not believe in spending all this time over mere wrestling with presumed difficulties of keys and notation generally.

"The musical things to do in school, it seems to me, are as plain as plain can be. To sing music in a musical way, and to learn to do so tastefully and to hear the beauty of melody and dramatic expression in the music. I would add to this no more than a very careful training of the voices to avoid faulty tone-productions, and especially to keep the tones soft and expressive.

"Treated in this way the musical study in the schools would, it seems to me, afford the scholars the utmost benefit and pleasure and carry with it the least possible burden of routine and drudgery."

"But do you mean that you would not devote any attention to the so-called elements of music?" she was asked.

"I am not prepared just now to say," she answered, "just how much and what kind of technical instruction in music I would give. I suppose it would look rather barren if our eighth-grade pupils had nothing tangible in the way of knowledge to show for their eight years music in the schools, but at least I would place the emphasis upon music itself, and beyond that the next thing I would do would be to cultivate the ear to musical refinements. Something more or less definite would naturally form itself in musical notation and reading, but precisely how much I cannot say, as yet."

So far Mrs. Boyce and the correspondent.

Naturally all such opinions and criticisms come back more or less to the system of school music employed as foundation. Now, between the practices of the systems and the ideas of leading musicians there is a difference. Many years ago some of the leading American musicians, such as E. M. Bowman, Dr. William Mason, Wm. L. Tomlins and many others concurred in holding that the notation in the earlier grade of school would preferably be some simple notation in generalized form, such as the tonic sol-fa or the Paris-Cheve, in which enough notation for about four years' instruction could

be taught to any child able to sing the scale, in the space of about ten minutes, leaving all the music time for learning music; if its "element," then the real elements, the intervals, chords and rhythms of music, for these are its real elements. Add to this the special care of the voices in producing tone and everything then would turn upon musical enjoyment and constantly increasing culture.

We are just now at the fork of the roads. Two of the most influential methods or systems before the public, and possibly three—the Normal, the Natural and perhaps the Educational, do make reading music from the staff the burden of their work. They contain a vast number of exercises which have a purely technical value and are not musical at all. No one or them works at all towards developing musical faculties as such, over and beyond the singing of the scale and the common intervals.

Against this position there is one very popular system, the Modern, and another is beginning to loom up in promise; that of the Birchard Company, of which the astonishing first fruits have appeared in the form of the Laurel Song-Book. In these song systems the songs and the musical delight are the prime sources of inspiration, but the Modern series has been materially supplemented by technical material in order to meet the criticisms of those who without such material are lost in the schoolroom.

Very likely if the school music world had at present any one strong musical personality in it, an influence for better might be exerted. But it has not. Ever since 1850, when Lowell Mason went out of school music, the tendency has been more and more technical. The strongest and most clear-seeing and incisive personality lately concerned in this department was that of Mr. Robert Foresman, the real author of the Modern Series, and no voice has even been raised more vigorously and clearly than his against the abuses of which we are here speaking, and in favor of a better way, which his own books were made to show. But Mr. Foresman is now an ornament in a very different field, that of life insurance, and his working office is high up in a tall building far

down Broadway, New York. Nevertheless, he has not lost his interest in school music.

The opinion so strongly held by professional musicians, mentioned above, that the staff notation ought not properly to be the vehicle of early instruction in school music, finds several opponents. First of all the German musician to whom the idea of song without a staff is inconceivable. If our school instruction were conducted upon the German principles there would at least be something of tangible musical value to show for it; but our movable *doh* is an abomination to the German and we on our part do nothing in the way of accurate teaching of musical intervals. Thus we accept his elaborate staff and we refuse the educational apparatus which would make it useful to us.

Some day there will probably be a little scientific pedagogy established in this department. Our music will begin with the simple folks tone harmonies, and this part we may perhaps manage in an easy notation. In that case the youngsters in the primary grade will have a library of songs open to them and will really learn a few of the elementary combinations out of which our song is composed. Then the middle and upper grammar grades will study the chromatic tonality, and this will naturally necessitate the staff, and with this will come accurate training in intervals.

Throughout the course the pupils will *experience* music; i. e., learn to enjoy and feel it musically and learn some of its elements, and throughout the idea of making the singing musical will be the main idea. This will establish a musical foundation which will bear fruit later.

à Monsieur W. S. B. Mathews
Sourin,

Alex. Guilmant

Chicago,
20 janvier
1898.



M. ALEXANDRE-FELIX GUILMANT.

MUSIC.

DECEMBER, 1902.

ADOLF HENSELT AND HIS WORKS.

BY

E. R. KROEGER.

"A thing of beauty is a joy forever," says the poet Keats. A love for the beautiful is implanted in every heart, whether it be for the beauties of Nature, art, or character. This love may be intensified by education, and when beauty is sometimes invisible to the uncultured eye, a judicious course of training often reveals its hidden charm. In art, this is very decidedly the fact. Even a savage may appreciate the loveliness of a glorious sunset, the magnificence of mountain scenery, or the perfection of form and color of a rose. Or he may equally admire nobility of character, exalted sentiment, or devoted and disinterested friendship. But it takes a cultured taste to fully comprehend the superb architecture of the Parthenon, the perfection and beauty of the Sistine Madonna; the depth of feeling and masterly construction of Othello, and the nobility of motive as well as consummate workmanship of the Fifth Symphony. In musical art there are various kinds of beauty. There is the beauty of the crystalline clear and pure melody of Mozart; of the solemn majesty of a slow movement of Beethoven; of the melting modulations of Chopin and Schubert; of the richness of harmony and orchestration of Wagner. But some of the lesser lights have a beauty of their own, although not so striking as that of more celebrated masters. One of these is Adolf Henselt, sometimes styled (erroneously, the writer thinks) "the German Chopin." Although Henselt lived a year longer than the time allotted humankind by the Psalmist, the list of his published compositions is comparatively small. Yet, with all

his well-known fastidiousness, it may safely be affirmed that when he felt his career drawing to a close he could look over his works and feel that there was not one of them he would wish to have out of print. From his opus 1 to the last of his published pieces, the evidence of a keen critical judgment united to a poetical imagination is constantly apparent. Every note seems to have been put down with the utmost thought, and the most careful analysis fails to reveal weak spots in construction. Indeed, the composer himself subjected his works to the most searching investigation, and sometimes really overshot the mark. For instance, in the later editions of his *Etudes*, op. 2 and 5. there are many places where the changes made by Henselt are not so satisfactory to the ear as were the original passages. There is more artificiality in the revisions. However, it is better to err on the safe side, and to be hypercritical in the estimation of one's own works rather than to be careless and prodigal. A number of prominent modern composers can be pointed out whose works have become "popular," and this popularity has destroyed the artistic value of their subsequent productions. Too much composition frequently seems to be antagonistic to working along a high level.

The salient features of Henselt's pieces are a clear, distinct and flowing melodic contour; a refined, noble and sonorous harmonization; a rigid adherence to good form, and an utter absence of incoherence or confusion. As a melodist, he occupies a high rank, although not on a level with Mozart, Schubert or Chopin in that respect. His employment of certain harmonies is so frequent as to justify the charge of "mannerism." His modulations are nearly always along the same lines: "safe," they may be called. His imagination was a vivid one, and all of his works are colored by it. He seldom rose to great heights, although the opening theme of his F minor Concerto is full of dignity and nobility. The melancholy which pervades many of his works is not of the deep, touching order of Chopin's C sharp minor *Etude*, or Schubert's "The Wanderer," but it is rather more superficial, — somewhat akin to some of Mendelssohn's "Songs Without Words." Probably in his third Impromptu, "Illusion Perdue," he goes as far as he is capable of in this direction. He is a master of the "bravura" style, as is exemplified in his Variations, opus 1, his Concerto, and in his remark-

able "rearrangement" of Liszt's "Lucia" Fantasie. Still, he is at his best in his smaller pieces,—The Nocturnes, opus 6 and 32; the four Impromptus, the Romances, etc. The best examples of his work are, however, to be found in his Etudes, op. 2 and 5. In them all his melodic charm, his harmonic mastery, his able treatment of pianoforte figuration, his poetic fancy, his symmetrical form, his bravura style, are combined. Some of these have become truly "popular." "If I were a bird" is about as well known as any modern small pianoforte piece of a high grade. Yet its popularity has not militated against its merit. So long as an exquisite, "melting" figuration retains its charm, just that will this composition entrance both player and listener. The beautiful "Dors tu; ma vie," although not quite so well known as the former etude, is almost equally lovely. The "Repos d'Amour," "Ave Maria," and "Liebeslied" are fine examples of the "Songs Without Words." The "Ervica" and "Danklied nach Sturm" offer the pianist plenty of the bravura style. In fact, every one of the twenty-four studies comprised in these opus numbers contain much of interest, and a pianist who possesses sufficient technical ability to perform them cannot afford to overlook them.

In searching for novelties, instructors are frequently prone to overlook better works which have been longer before the public. But on examining the works written for the pianoforte by present-day composers, the greater number fall far short in beauty, good form and pianistic fitness of those written by Adolf Henselt.

AN ANNUAL STOCK-TAKING OF AMERICAN MUSICAL PROGRESS.

By W. S. B. Mathews.

In many respects the improvement in appreciation of musical art throughout the United States is very encouraging. Beginning at the top, the blossom naturally being a prominent feature in flowering time, the opera in various foreign languages in New York, and to a limited extent throughout the larger cities, is uncommonly well and expensively sung, and to a considerable extent by native American singers. That the performances as a whole are by no means perfect, is generally admitted, but from a merely vocal standpoint the singing in them contains as a rule a better average of voices than is to be found together anywhere else in the world. The gratifying prominence of singers of American birth, such as Mmes. Nordica and Eames, Mr. Bispham, etc., has its unfavorable reverse side in the uncomplimentary fact that aside from their work in the Grau opera they find comparatively little opportunity in America.

Orchestras, also, we have of very great excellence. A collection of German players at Boston, under the direction of that orchestral tyrant, Mr. Wilhelm Gericke, plays the classical repertory and the modern to a restricted extent, with rare perfection of finish; in Chicago another collection of German players, under the direction of Mr. Theodore Thomas, also plays the classical repertory admirably and the modern more than respectably. Both these orchestras, despite their exclusively foreign personnel, are supported liberally and persistently by native American finances.

The personnel of the Pittsburg orchestra is perhaps slightly less exclusively German than that of either of the other two orchestras mentioned; and its director, also, is not a German but an Irishman, Mr. Victor Herbert. The discipline of the orchestra is very fine indeed, and its interpretations as nearly as possible whatever its director desires.

At Philadelphia there is a symphony orchestra, still com-

posed of German players, under the direction of that most admirable musician and director, Mr. Fritz Sheel, whom our own Dr. Ziegfeld, of the Chicago Musical College, imported as director of the Hamburg Von Buelow orchestra, for the Trocadero, during the World's Fair of 1893. Mr. Sheel has not yet had time to fully illustrate his powers, but there is reason to believe that his work is of uncommon excellence.

Besides the symphony orchestra, Boston has what is called a Festival orchestra, composed in part of the same players, but supplemented by many native American musicians (of whom there are now many who are as far as possible shut out of engagements by our well-organized German fellow-citizens) led by a native American, Mr. Bernhard Mollenhauer, leader of the Handel and Haydn society. Mr. Mollenhauer is a strong, enthusiastic, sincere and capable director, who will be much heard of before we are through with him.

At Cincinnati there is a symphony orchestra of German players, led by a native American (but reformed as a European), Mr. Frank Van Der Stucken, a picturesque, artistic, and incisive interpretative artist. I understand that a few of the instruments are not quite up to the highest standard in this orchestra, but it is generally understood that Mr. Van Der Stucken is using his powers as director of the College of Music to develop young talent capable of filling missing places in this admirable company of players. As Van Der Stucken is still a comparatively young man, just past forty, much is to be looked for from him.

A number of other good orchestras, there are, all about, many of them promising. Moreover several of the larger music schools, such as the College of Music in Cincinnati, Oberlin Conservatory, the Chicago Musical College and the like, have well trained and satisfactory student orchestras. These in time will furnish native players to replace the older imported article which now monopolizes the best paying positions.

The extent to which expensive musical instruction is given in America is something wonderful and previously unexampled. Despite the persistence with which young musicians back from their foreign study crowd into the large cities and

linger for support, there are now many small towns of less than twenty thousand inhabitants where a high class teacher finds a good paying patronage at city rates, or nearly so. Our music schools are practically as good as the best foreign, differing slightly from those in the nature of their faults, but balancing one imperfection against some other excellence. The attendance is prodigious. Oberlin has nearly or quite five hundred registered music students; Cincinnati about the same; Pittsburg very likely nearly as many; two schools in Chicago have upwards of forty-five hundred registered pupils (for the two); the long-established New England Conservatory has lately, it is stated, moved into a new and commodious building and retains a registry of nearly a thousand students, which probably average of higher grade than those of the two large registries already mentioned; and almost all our cities have flourishing schools.

Moreover we must not lose sight of the instruction given in the music departments of girls' boarding schools, where there is often an accomplished musician at the head, graduated from some celebrated European school (which has value for advertising). The number of well-educated musicians engaged in teaching in seminaries of this kind is very great and a roster of names and educational pedigrees would be surprising in the information it would give of artistic thoroughness of preparation. Many excellent results also are turned out at these schools. In such a town as Columbia, Missouri, for instance, a place of which the average eastern reader has never heard, there are very likely towards a thousand music students in the four large institutions located there. And so it goes.

Every May a larger and larger number of May festivals are given in small places, where a local society under the chief local director, combines with an imported orchestra and director for a three days' festival, in which a number of first-class orchestral compositions, two or three great choral works and a variety of strong solo performances make up an ensemble of artistic rank wholly unprecedented and not to be expected in places so far from musical centers and so insufficient in size. These festivals stir up musical interest in the place in

advance through the natural enthusiasm of the singers, who have to spend so many months in preparing the choral works, and also through the neighborly co-operation in furthering the advance sale of tickets. Thus everything combines to give the art of music a great deal of serious and appreciative attention, the results of which will be felt long afterwards. Occasionally one of these festivals loses money, but as a rule they defray their expenses and sometimes leave a small balance to the good. The only disadvantage of this work is the fact that the best things generally fall upon ears which have not been prepared in advance to properly appreciate them.

Another extremely influential power in music is that of the women's musical clubs, which in the aggregate do a great deal for the enjoyment and improvement of their members and immediate circle, and alone exert a quiet but upon the whole very strong influence towards a more thorough standard of instruction for students. This happens in the best and most effectual manner possible, through the demand which these clubs make for new performances of good music.

Truth compels us to say, and the sooner we recognize the fact and modify our practices the sooner it will cease to be a fact, that nearly all our musical instruction, both in conservatories and in private, fails to induct the student into the **real** art of music. In place of this he occupies his mind with **technic**, voice placing, and in learning to play or sing a few **showy pieces** of no **real** importance. It is very common to find students of several years' work in a large city who have not had any suitable introduction to the great writers of music. From Bach to Tschaiakovsky the entire list is unknown ground. Therefore when they come home and join the local musical club and are interviewed with reference to contributing to the club programs, which generally follow systematic and more or less rational lines of **investigation**, they have nothing in their experience at all useful. This omission will presently correct itself through the process of natural selection. The private teachers whose **pupils** return to their country homes with no **enlarged** understanding of the serious writers of music, will presently be left in favor of such as do not fail at this point. To educate singers and players from the

standpoint that music is a sort of literature and that the great composers are to be known in their works as creative personalities, on a level with the Shakespeares, Dantes and other master minds of imagination, is not a new idea. If one were to interview, for example, that foremost among women artists, Mrs. Fannie Bloomfield Zeissler, he would find that Mr. Carl Wolfsohn nearly twenty years ago introduced the spunky little Fannie Bloomfield to most of the master-works which now form such bright points in her splendid repertory. And if that most delightful player, Miss Martha Walther, of New York, should ever make the public appearance to be expected of her it would be discovered that Dr. William Mason had carried her practically through the entire repertory of the pianist. These are but examples of the work of many others, such as that of Rafael Joseffy, for instance, in his artist class, where solo playing is considered from the standpoint of art.

It is evident from these recitals, to which every musical observer is able to make additions of like facts within his own knowledge, that on the whole there must be a steady growth in American appreciation of music as an art and as a congenial occupation of leisure, such as Plato thought to be one of its most important functions.

There is one class of our performing musicians who need to take a higher ground, the singers. Not stopping to point out the very evident fact that a pianist would lose prestige enormously who should come to Chicago from a thousand miles away for one concert, and when here should appear in selections of such small artistic significance as Mr. David Bispham gave here upon a late occasion, we may say without fear of contradiction that our singers seem to have no educated taste at all for the best examples of song. Any trifling thing with the desirable provision of antepenultimate high notes and convenient range of pitch is good enough for any occasion; and what they leave undone in vulgarity in selecting their pieces for printing upon the program they make up and round out handsomely with their encore numbers, which as a rule are totally worthless as examples of art.

Naturally the standpoint of the singer is limited, particularly that of our American girls with high voices. All the

best of song has been written for medium range; whereas these beautiful voices in alto are unhappy as soon as they come down to the medium register, where all the really impressive and heartfelt singing has to be done. In place of remedying this condition of things as the older singers used to do, they go to teachers who spend hours in staccato exercises among the very high notes, thus impairing more and more the medium register. They pursue this course against the emphatic testimony of the foremost artists now upon the stage, who all unite in advising that the very high notes be not too much exercised, and that the medium register be patiently built up to adequate sonority and expressive power. All the great singers, from Patti down to Eames and Melba, unite in this advice; yet our American girls and their teachers go on in their old tracks. What is Art to them or they to Art? They think the money is in the high notes and the colorature.

I have many times objected to the well-known fact that so few of our middle class singers are able to sing acceptably in their own mother tongue. This is a vulgarity which after many years the English have escaped; the French have never had it; the Germans have reformed, and the Italians have always addicted themselves to their own language. In America alone is polyglottony a fad and a foolishness.

In looking back over the foregoing comprehensive review of the good points and the bad ones in our musical situation, the first question arises whether our expensive festivals are on the whole expending their work upon material the most advisable and educational. It is difficult to answer this question. The orchestral work, I am inclined to think, is along about the best lines possible. Where the community is practically ignorant of music in its higher aspects a more natural education would be through pleasing dances, with occasional short movements from symphonies, the lighter overtures, and the like; and later the stronger movements and finally whole symphonies; but the existing conditions will not permit an educational progress of this kind until the smaller cities develop orchestral resources and amateur societies with a few professional players added, who will go through these lower operations of educating the popular ears. Meanwhile, when

for the first time a complete orchestra is brought to one of these small cities, it is probably better to give there a few of the more celebrated and understandable of the great works, such as the Beethoven third and fifth symphonies, the Schubert unfinished or great symphony in C, and a little Mozart with some more sensational Wagnerian and modern selections. In this way whatever cultivated music lovers there be within range will experience a much-needed inspiration; and many others, previously unawakened to the manifold delights of first-rate sense-incitation through orchestral music will become conscious of the opening of this new heaven to them. Thus each succeeding festival will more and more deepen the impression and in time local musical operations will take on a better and better wisdom of direction and self-control.

It is always questionable to a musician whether the English tradition of the oratorio barbecue as the typical festival is adequate in this country. Mr. George Frederick Haendel was a truly excellent person, and upon one side quite adequate to the times in which he lived; it is not so clear that an entire winter upon the choruses of the "Messiah," or any other Handelian oratorio, is the best employment possible for the time and talent. Bach, while greater than Haendel, is not vocal and is much more difficult; even the great city societies find his work practically above their heads. Mendelssohn's "Elijah" is still a strong work, and so is the first half of "St. Paul." The later oratorios do not seem to pay for the study their adequate performance requires. It was noticed that Professor Stanley at Ann Arbor turned his choral society last year to operatic study, and at the late festival there they sang Wagner's "Tannhauser," Gluck's "Orpheus," and the like. At one or two of the Spiering festivals Gounod's "Faust" had been prepared by the local society—i. e., its choral parts. This naturally afforded a different kind of final result. The difficulty with the Wagnerian operas in which the chorus has really important work is that the tonal freedom is beyond the powers of our local choruses, which as yet are not educated to modulations and enharmonic relations in music, and are not yet settled as to the mental processes of singing these extremely remote transitions of key. This ren-

ders the work very trying, although very educational to study. The lighter works, such as Gounod's "Faust," leaves little or nothing with the chorus as a reward for so many months' study. The life of this opera is in its orchestration and in the sensuous melody of the roles of Faust and Margharite. Berlioz's work divides the honors more equally between the singers and the chorus; but this also is one-sided and to a degree a foreign musical experience for our native American singers. When the various choral works of Dudley Buck are examined in the same connection they also seem rather too difficult of adequate performance for the inspiration which they finally reveal. Thus the question as to the proper material for study is by no means an easy one. At Cincinnati, where Mr. Thomas has been in supreme control for something like twenty years, some beautiful work has been accomplished; and even here in Chicago not alone were a few lovely performances of important works given years ago by the Apollo Club, before it outgrew its practicable size, but even the orchestral chorus did some good work.

If I were called upon to give advice to a local chorus preparing for one of these festivals, it would be as regards repertory to take up one or two of the Psalms of Mendelssohn, as enough of the older oratorio school (the "Hymn of Praise," or "As the Hart Pants") and a part of one or more modern works, such as Chadwick's "Judith," Cesar Frank's "Beatitudes" or something of the kind. I think the choral work could thus be more varied and strike a larger variety of artistic impressions; and to the same extent the audience, if properly apprized of the changing standpoints of the different works, would get more out of the festival.

Then as to the technic of study, I would advise the same as Dr. H. R. Palmer used to require, memorizing of the more important choruses and movements, and a fuller realization of them in their spirit. I am not aware that this expedient has even been recommended by any other choral director, but there is no doubt but a body of singers will sing much better in anything they know well, and at the same time the melodic and harmonic peculiarities of the work will make more impression upon them. Once you cut the eye off from the

printed page, the singer has the chance of following the slighter indications of the director and his ears have time to observe the relation of his own to the other parts. Thus the study tends to set up in the mind melodic ideals and harmonic suggestions as far as possible removed from the commonplace of choral psalmody and the vulgarities of the current rag-time instrumental work.

It is also a nice little point of technic for a young chorus to abjure the sol-fa and learn to sing by interval; this process, which Mr. Arthur Mees has elaborated with care enables singers to grapple with the harmonic subtleties of Brahms and the modern writers in a way which the singer trained in the old-time diatonic successions finds practically beyond him, except by this new path.

As for our instrumental students, piano, violin, and the like there is no reason in the world why they should not in learning pieces to play take those which mean something from an artistic standpoint; and by degrees acquire commendable repertories of the classical and best modern writers, understanding them as well-trained literary students understand the place and importance of the pieces of literature they study which even in literature are rarely united; I mean that of the elocutionist, who is the interpretative artist seeking to bring out the meaning of the author; that of the student of literature who seeks to understand the relation of the particular selection to the total or habitual output of its author, and the general relation of the author to other master-writers of literature of his own and other times. In music we need both points of view, and there is no reason why all our good and competent college students should not rise to them.

It is a curious fact that nowhere in the world, so far as the present writer knows, is there any class engaged in studying the music for piano, violin, or other instruments, as a body of literature, as to its ideals, its qualities of style, imagination and inspiration. Thus despite our expensive musical education too many of our students remain at the end ignorant of the real greatness of all the great masters and practically without good illustrations of their work. It is a defect which needs but to be stated to mark its significance. It will presently by degrees be remedied.

The singer's case is more difficult, owing to the practical separation of the voice-builder from the teacher of repertory. Our few really master builders of voice dislike very much to permit their students to sing under any oversight but their own until their voice has become entirely matured. This leaves the student without rational occupation during his entire study years, and ends by concentrating his attention upon the mere technique of singing, leaving the subject matter, and even the true conception and artistic performance of recitative and arias, undeveloped. The composer's standpoint is the last which these singers think of. Also the last to which their hearers have attention called. This point needs rectifying. Probably the study of repertory might be conducted with some degree of cultivation during the early years of voice-training, intellectually and conceptively, under adequate teachers, leaving the actual interpretation for personal working out when the voice has reached maturity. Only in some such way can the chasm be bridged over.

On the whole, therefore, while it is plain that musical study is extending more and more and good results are attained, there are yet several important omissions to be remedied before we can hope to take our place as a nation of musical cultivation.

SOME AMERICAN SONG WRITERS.

By Karleton Hackett.

As the first American composer whose works won international recognition, the name of Gottschalk is especially interesting to us. His songs are in the ballad form with a flowing melody and simple harmonic setting. While not of any striking originality they are grateful to the singer and effective for public use. One of the best is "Loving Heart, Trust On," which is characteristic and has kept its place in the repertoire of singers. The taste of the day has grown away from the simplicity of his treatment, but there is no better example of the music that a generation ago moved audiences to enthusiasm. Much of his music has already become antiquated, and is to us somewhat over saccharine, yet in order to understand the growth of musical appreciation in America it is necessary to know something of the works of one who filled so large a space in the public eye. We owe a tribute of respect to the pioneers and Gottschalk was one of the first who taught Europe that there was music to be found in America.

In contrast to Gottschalk is Mrs. Beach, a modern of the moderns, and fairly revelling in the wealth of harmonic device with which contemporary music is ornamented. In fact this command of language has sometimes obscured the beauty of her musical thoughts and marred her effectiveness as a song writer. When she gives reign to her lyric feeling her songs are of exquisite beauty, melody, charm, and perfectly suited to the voice. Such are "Ecstasy," "Exaltation," "The Years at the Spring," "Dearie." These songs are worthy examples of the best contemporary writing and may hold their own in any company. They are not only fine in musical feeling but are songs in that they fit the capacity of the human voice. To make a song it is not enough that there be musical feeling and art, but the voice part must be so branded that it is singable. Many writers cannot compass this, some few will not, but Mrs. Beach has the feeling for the voice and such songs

as these need only to be heard to be admired, and they take their place among the most serious work in the song literature of our day.

If Lowell Mason was the father of church music in America Dudley Buck is his artistic son and has done more by his musical sincerity and earnestness than any other to raise the standard of our church music. The secret of his success lies in his feeling for the voice, for he is a vocal writer *par excellence*. This is a gift. One may study the range of the voice and try to master its capacities, but without the intuitive sensitiveness to that which is vocal, the results are but poor; the music may be good, but it does not fit the voice. This intuition is his in the highest degree, and his songs are rich, varied, picturesque and stirring. Among the most effective are "Sunset," "Spring's Awakening," "In June," and "My Redeemer and My Lord." The cantatas, "The Triumph of David," "The Story of the Cross," contain fine church and concert arias, but are to be sung only by such as are truly singers.

The effectiveness of Dudley Buck's music lies first in its adaptability to the instrument and then in its directness. He never seems to be wandering aimlessly in search of some new harmonic progression which shall strike us with surprise and often with pain, but he has a musical thought to which he is giving expression in a sane fashion. The voice is ever the central figure, but the harmonic setting is in perfect accord with the spirit of the music, now rich and full, now simple and subdued, according to the mood. He sets a poem to music and shapes all his means to the end that the ever-varying shades of meaning of the words may find expression, and, as a thorough master of his art, he does this so simply that we are unconscious of the mechanism, but feel the beauty and fitness of the whole. That which makes music beautiful is ineffable; we feel it but it eludes our analysis when we would reduce it to words. Music may be correct and yet say nothing to us. But when we hear the best of the music of Dudley Buck we are stirred. We know that we are moved by a living force, and that this is music.

Arthur Foote has written some of the most delightful songs that have appeared in the last few years, songs which find a

place on the programs of our greatest singers, which are most effective in public and equally beautiful when studied in the closet. Here perfect mastery of form and richness of harmonic setting are united to pure, flowing melody, and the result is an exquisite lyric gem. These songs indeed are only to be sung by the artist, for while they are grateful to the singer they demand a poise and a command of vocal resources such as can be found only in experienced singers. When one of breadth of artistic conception sings them, so perfectly are they balanced that they seem simplicity itself. There is not one forced progression nor any waste material; each note is vital and necessary to the whole. Such songs will well repay study and among the best are "The Irish Folk Song," "I'm Wearin' Awa," "The Nightingale Has a Lyre of Gold."

If a man has the gift of melody he may write songs that will live; if he have not this, then no matter what his technical command of the language of music, no matter what ingenuity he may display in harmonic invention, nor how admirable the music may be from the standpoint of workmanship, the songs will not sing. The voice expresses itself through melody, and even the most impassioned declamation must rest on a melodic conception or in the end it fails. Any man can master the principles of harmony, but to have a spontaneous melodic thought is the privilege of the few. Each melodic thought is the inspiration for a song, and, if it receive adequate harmonic setting, a beautiful song. But unless spontaneous melody was the inspiration the moment the song is sung it stands revealed in its original barrenness, mere notes without a meaning. A song can only be known by hearing it sung, for on paper it may look well and contain musical thoughts, yet it may not suit the instrument. No matter what musical excellence a song may contain it will not prove effective nor will it live unless it fit the peculiar capacity of the voice. On the other hand, much mediocre music has lived and held a rank altogether out of proportion to its intrinsic merit, merely because it served to display the beauties of this most fascinating of instruments. But no song is entitled to a place in literature except where flowing melody is wedded to deep, rich harmony; then there is indeed a song, and it is this that we admire in the songs of Arthur Foote.

Mrs. Jessie L. Gaynor has made a special place for herself by her songs of child life. This intuition, for the thoughts and feelings of the child is a sealed book to most and to be opened only through some esoteric sympathy. Mrs. Gaynor has found the "Open Sesame," as the popularity of her songs among the little folks abundantly proves. She has not confined herself to writing of this kind and some of her other songs, "And I," "The Wind Went Wooing the Rose," "If I Were a Bee," are charming. But they yield the palm to her "Discontented Duckling," "Sugar Dolly," and Songs from Child Life.

Walter Damrosch may almost be said to live as the writer of one song, which indeed has been more in demand and caused more comment than perhaps any other one song of the present day, "Danny Deever." It is a question how much of this success is due to the music, how much to the vivid picture of the poem and the opportunity it gives the singer for a tremendous dramatic climax. Certain it is that when sung as some artists can sing it, it stirs every audience to a frenzy of enthusiasm. The study of the music does not reveal any great beauties, it is entirely a song to be sung in public by a virtuoso.

To the songs of Margaret Ruthven Lang we turn with especial pleasure, for in them we find that flowing melody and sympathetic harmonic development which a song demands. There is to be found no daintier hit than "Ghosts," no lovelier song than "Mavoureen." She catches the spirit of the poem and so infuses it into the music that we feel its beauties with redoubled force. Her songs have not as yet struck a deep note, but in their kind they are perfect and we promise ourselves a rich harvest in the future.

Homer N. Bartlett has given us a number of valuable songs, the best of which are perhaps his sacred songs. These have an earnestness and dignity that makes them especially effective in church and they are well suited to the voice. Particularly to be commended is "O God, Be Merciful."

The palm among our native song writers must be given to Ethelbert Nevin. Up to the present time he has written more beautiful songs than any other American. His art is lyric and his gift of melody spontaneous and of the purest quality. In truth so overflowing is the fountain that he is not content

with giving melodies to the voice, but his accompaniments are so richly stored with thematic development that they rise to an importance no other native writer has given them. But such is his sensitiveness to vocal expression that however rich the harmonic treatment may be it never obscures the central figure which the voice is to express. The more ornate the accompaniment the stronger light is thrown on the voice and the more sharply defined it stands in the picture. Herein lies the beauty of his songs and the secret of their widespread success; they are so transfused with the spirit of vocal expression that we turn to them again and again with admiration for their limpid purity and perfect fitness for the instrument. Our modern spirit is complex and demands for its delectation the most highly seasoned of viands, and that Nevin can make the settings of his songs so thickly embroidered with contrapuntal device, and yet so effective vocally, is a tribute to his powers.

His name has not attained the great heights; after hearing a number of his songs we feel a lack, not a blemish, but something wanting in breadth and in virile force, and we cannot rank him with the masters of German song. Yet passing by the towering names there is none his superior in melodic charm, harmonic invention, and that intuition that moulds all his wealth of musical sensibility into songs that seem the spontaneous expression of inspiration. They are equally grateful to the singer and for study.

SPEECH IN SONG—BY ALEXANDER J. ELLIS.

(A Re-review.)

By G. Mazzucato.

To publish a good book is the true mission of a publisher; but this mission is not fulfilled by the publisher putting the good book on the market, so that any one in need of it may buy it at a reasonable price at one's own bookseller; this mission is entirely fulfilled only when the publisher sees that the offspring of his printing press has been recognized in this world, and it is placed in a position suitable to work out all the good of which it is capable and for which it was intended.

We are talking too much, which is bad; but we are writing too much, which is worse still. The former hampers our contemporaries, the latter hampers posterity. A printed book ought to be the record of a truth—scientific or aesthetic—laboriously discovered and proved, so that it may not be lost to the future generations; such is the book that ought to be printed on the very best hand-made paper and with indelible ink. Instead of these books, we are daily overwhelmed by publications which are nothing more than expressions of individual opinions, founded on what, no one knows; on all kinds of subjects, given out mostly by incompetent writers, who are ignorant enough to believe they are saying something new and useful, or sharp enough to know that “a book is a book though there's nothing in it,” and that the public, generally speaking, take it for granted that a man who has his name on the title page of an *octavo* volume, must be “somebody.”

The catalogue of printed books at the library of the British Museum is increasing to an alarming extent; it takes up already as much space as would afford accommodation to all the volumes that are worth reading. Although the catalogue is marvelously compiled, it is difficult to find out what one wants. How will it be in one hundred years? This, no one can say; but what is evident is that during the coming century some means must be found out to enable the *two thousands* to know which are the books constituting the steps of the stair-

case of science and which constituting the mushroom literature.

For ourselves we are satisfied that while the efficient means to this difficult end are being devised, it will be a useful contribution to the cause to call the attention of the earnest scholars to such publications as have been out for years, and, though valued in scientific circles, do not appear to have exercised their beneficial influence in those quarters wherein there is urgent need of them.

The copy of "Speech in Song," lying now on our table, is marked *twelve thousand*. It belongs to the "Music Primers and Educational Series" edited by Stainer and Parry and published by Novello, and it has first appeared some twenty years ago. Many a good writer would congratulate himself if he could see one of his books reach a sale of twelve thousand in twenty years or thereabout, and he would be satisfied that his book "will take care of itself" and need no pushing. The publisher, from a financial point, may perchance take the same view; but those to whom the little book has opened new, vast, almost immeasurable fields, those that know how valuable it is in scientific researches, a treatise in which, as in the evidence of an honest and intelligent witness, there is "*the truth, the whole truth, and the whole truth only*," those—and we must emphatically declare that we belong to that number—find that the sale of twelve thousand copies in nearly twenty years of Ellis's Primer only shows that its existence is still ignored by thousands that would welcome it as the great desideratum. And that such is the case, we have an unmistakable proof in the fact that every day we have in England, America and Germany an ever-increasing number of scholars who devote their whole energy to the discovery of those principles which are so clearly stated and demonstrated in "Speech in Song."

Modesty is perhaps the most captivating of all virtues, but it is by nature the least fit for advertising anything, be this ever so deserving and so good. Mr. Ellis called his treatise by its right name, "*Speech in Song*," and added "*being the Singer's Pronouncing Primer of the principal European languages for which vocal music is usually composed*." This title is not at all inviting for singers and students of singing. Every singer believes that he is a master of the pronunciation of his

own language and is most profoundly convinced that a minute or a penny spent in or on considering whether his pronunciation is perfect or not, would be a sinful waste of time and money. A man is supposed to know by nature his own language (this is the accepted basis of the nation by which an illiterate person who chooses to cross the frontier and settle in another country becomes *ipso facto* a professor of the literature and language of his native country); as for singing in foreign languages, a few lessons by a *native* teacher or the help of a friend who has been abroad are deemed more than sufficient. Mr. Alexander J. Ellis, whose name on the title page is followed by the elucidation of "Author of *Early English Pronunciation*" and "Translator of Professor Helmholtz's work *On the Sensations of Tone*," does not seem to have written any successful or unsuccessful ballad; he is unknown as a singer; no one ever mentioned him as a teacher of singing—no, we don't know what he may or he may not say in his primer, but certainly he says nothing about "voice production" or about any other subject essential to a singer. These and similar to these are the thoughts that flash through the brains of pupils and teachers of singing when the title "Speech in Song" catches their eyes. It was so twenty years ago, and it is not better in our days. Only last week, reading the January number of a magazine published in London, to which one of the greatest singers contributes a serial on the art of singing, we were met by the statement that when the performer finds it difficult to deliver artistically a passage set to certain given words, he must substitute other words. Good for the peace of their mind that Schubert, Schumann, Brahms and Wagner, are past reading that magazine!

When, some twelve years ago, struck by the unfathomable depth of Ellis's learning, and the almost unrivalled lucidity and simplicity of exposition of the most transcendent principles in philology, and in acoustics, we felt rather curious to see what such a man meant by writing a primer on "Speech in Song," we ran to Novello to secure a copy of the booklet. From that day up to the moment we are writing our admiration for the work of the great Englishman has been constantly increasing, and for all the enormous strides made, since its

first appearance, by acoustics, philology and phonetics, it has not become antiquated; on the contrary, every step made by science has confirmed the solidity of its foundation and the soundness of its principle, just as the development of art through the centuries has only helped to establish more firmly in men's mind the aesthetic precepts of Aristotle and Horatius.

"Speech in Song" being what it professes to be, that is, a treatise whereby the student can learn how to pronounce intelligently and agreeably when he sings in English, French, German, Italian and Spanish—is at the same time the clearest, most concise and most complete treatise of phonetics; study which in the course of a quarter or a half a century will be recognized indispensable to everyone who wishes to learn singing or elocution, as it is now to every student of comparative philosophy. The laws of nature, physical as well as intellectual, never forget to work, and know of no exceptions; the study of phonetics, that is, the study of the sounds produced by man's organs of speech, their origin, their law, their classification, must eventually be recognized as the natural and proper foundation for all that has any connection with singing and with speaking. Learning how to sing or how to speak one's own or a foreign language, will—and we hope that this consummation devoutly to be wished will not be long delayed—some day be considered impossible, if the student is not sufficiently familiar with all the facts explained in "Speech in Song." Who would attempt to learn the properties of conic sections without being well grounded in algebra and geometry and trigonometry? And who would attempt to teach mineralogy to a pupil who has not a sufficient notion of chemistry? And yet this is what daily happens in the departments of elocution and singing, and it is this happy state of affairs which is responsible for the enormous number of failures of gentlemen and ladies that try to qualify themselves for the dramatic or operatic stage, as well as for the incessant squabble between teachers and pupils, the ones accusing the others of incapacity and incompetency. Has it really not dawned upon the mind of anyone interested in this important branch of study, that the reason why, perhaps, only three or four out of the tens of thousands that are at the present mo-

ment learning singing in all the public and private schools of the world, will become an Albani, a Jean de Reszke, a Maurel, is to be looked for in some radical imperfection of the system according to which singing is taught, rather than to incompetency on one part, of teaching, and, on the other part, incapacity of learning that system? And, at last, has it really not flashed to the brains of one of the readers of Ellis' work that, in the little "two shillings" book in his hands there was at once the explanation of where the defect of the system is, and the best possible means of remedying it?

"Speech in Song" is a book which must be read scientifically and not romantically. Going through a didactical publication as one goes through a novel, it is of use to nobody; to read a didactical book means to understand each statement of the author, to understand the bearing that each statement has on the following one, and to have clearly impressed upon one's mind all the facts from which the author draws his deductions.

The essential point for reading usefully "Speech in Song" is the study of page 4 of the primer, where the "Key to Glossic" is to be found. You may as well attempt to read a fugue by Bach without knowing musical notation, as to read "Speech in Song" without having fully mastered the Glossic, which, however, will not take more than two or three days' practice.

Glossic is a method of writing speech sounds which was invented by Ellis for the purpose of writing all the English dialects on the basis of existing English uses of letters. The alphabet we all learn at school is the grandest and most useful discovery made by men, but, for the study of speech and musical sounds, more is needed. The symbol *a* represents so many measures of sound; that when we come to discuss them, we cannot understand each other without agreeing on some symbols to represent the various measures we are alluding to. If you say, speaking of pitch, "C in the third space of the treble staff," there is no possibility of making a mistake as regards the pitch of the note; but if you are speaking of the difference of quality that note has when produced by different singers, you must necessarily have some means of conveying to your hearer's mind a well determined difference of the qualities. There is no lack of alphabets for the purpose; the most perfect

is, perhaps Melville Bell's "Visible Speech," especially if the improvements proposed and adopted by Henry Sweet are accepted; only the study and complete mastery of "Visible Speech" is an arduous enterprise and a long one, and, in our humble opinion, not advisable to persons that do not intend to devote themselves to very much advanced phonetic inquiries.

Ellis's Glossic answers its purpose completely; it is easy, clear; it offers the advantage of not startling the eye with unknown symbols; and, as said before, it can be learned without any great intellectual exertion in the course of a very few days—and if need be, by a willing man, in the course of a few hours.

The Glossic being once mastered, *but not before*, we can start reading "Speech in Song," and if we read it in the spirit and in the way we have already explained, by the time we have reached the end of the 137th page of the primer, which is also the last one, we shall know as much and as thoroughly about the subject of production of sound in reference to the human voice, as if we had qualified ourselves for the perfect understanding of the highest scientific questions and had gone through such epoch-making treatises as Helmholtz's "On the Sensations of Tone," Quain's "Anatomy," and the most ultra-transcendent "Anthropophamism" by Merkel.

The very first ten lines of the introduction are worth quoting and may serve as a model to be imitated by every writer of a didactical book. In these ten lines the author states what he proposes to teach, and what is necessary to do in order to learn it; so that after ten lines one knows already exactly what he has to expect from the perusal of the primer, and knows whether it answers his purpose to read it or not:

"The object of the following pages is to teach Singers, as distinguished from Speakers, how to pronounce, so as to render their words audible, and at the same time interfere as little as possible with the flow of the music. To do this it is necessary to study the nature of each speech sound individually with reference to its musical capabilities and peculiarities, and also to study the mode in which speech sounds should be connected. This again necessitates some knowledge of the physical con-

stitution of sound, and how it is affected by the disposition, and especially the alteration of the disposition of the vocal organs."

In compliance with this program the author starts without any more ado with "A Short Key to Glossic," and then logically proceeds from "The Nature of Musical Sound," to "Speech in Song," "Reduction of Speech Sounds," "Glottis," "Physems," and so on, until after having passed through all vowels and consonants and their glides, he winds up with "Words, accent and emphasis," and leaves us with a most valuable *Index of the Elementary Sounds in (received) English, German, Italian, Spanish and French*, all which sounds—if we have read the book carefully—we are able to produce ourselves, and to perceive at once whether they are correctly or not, produced by others.

The reader, if he takes the trouble to consider the import of the ten lines quoted, sees that the author in order to carry out his plan, binds himself to carry us through the complete field of acoustics, and to give us a perfect knowledge of all scientific facts connected with the productions of sound. This task, Mr. Ellis accomplishes in such a way that provided we follow *ad literam* the instructions given by him as to how to practice the exercises he suggests, we find that when we close the book for good we have acquired such an amount of true knowledge of scientific facts on the subject of voice production that it would have taken years and years of painful labor to collect them—and perhaps imperfectly—from the standard English and foreign treatises on acoustics, anatomy, phonetics and kindred sciences.

Let everyone, be he a teacher, or a pupil, or a critic, who takes a sincere and genuine interest in the phenomena of the human voice, master thoroughly "Speech in Song." If he is ignorant of the subject he will learn *all* that is, for him, worth knowing about it; if he has already mastered the more advanced works he will find in Ellis's primer a most useful *compendium* of what he has learnt.

We conclude by asserting that Ellis's "Speech in Song" does away entirely with all the prejudices, misunderstandings and with the innumerable other hindrances that stand in the

way of teachers and learners of elocution and voice production. It substitutes facts to personal appreciation of phenomena; it gives a positive notion of the nature and constitution and production and modification of sounds in the human vocal apparatus. Equipped with this knowledge, the difficulties of the teacher are in a great measure dispelled. There are "rocks ahead," and the rocks will remain in spite of all the phonetic works which have so far appeared; but the fog that was hanging round the rocks has been blown clear away by the wind of science, and in clear weather the pilot finds it easy to steer the boat.

ESTHETICAL MUSIC CULTURE.

By Waldemar Malmene.

Whatever ennobles man, elevates him and purifies his mind ought to be of deep concern to parents and teachers. By common consent education is the primary step in that direction. While the elementary branches of reading, writing and arithmetic may suffice for the majority, especially for those who are obliged to support themselves at an early age, yet it cannot be denied that a higher culture, embracing the liberal and fine arts, has a refining influence. Music, one of the fine arts, not improperly called divine, in its higher aspirations, is unquestionably a means to that end. With the Greeks "music" did not specifically and exclusively signify the manipulators on some instrument, or singing; it implied all the arts over which the Muses presided. Edith V. Eastman in an article, "Art and Education," says: "The Greeks believed in art as an educating means, and as a nourishing mother, to all the powers of the mind, heart and soul."

To most people music is but a pleasant diversion, but judging from the avalanche of songs, pieces and so-called operas, popular at present, the musical taste is not of a very high standard. To a certain extent parents and teachers are responsible for much of the existing evil. Though neither father nor mother may have enjoyed the advantages of a musical education, yet, presuming that they realize its refining influence, it may reasonably be supposed that they will seek to give their children the benefit of that which cultured people consider a means to make life rationally more enjoyable.

That music is a language of emotions, affecting the mind in diverse and somewhat opposite directions, is not a matter of poetical imagination, but is proven by facts; how it exercises its power upon our sensitive nerves is a problem which has not yet been satisfactorily solved.

The church has made music a vehicle, since the earliest times, to rouse the heart to highest devotion; the martial tones of the blatant trumpet have animated soldiers to valiant deeds

when the roaring cannons belched forth their destructive missiles; desponding hearts have been consoled and cheered by melodious strains; when life's closing hour drew nigh some familiar hymn has often soothed like celestial balm, and even the pathetic tones of a funeral march have comforted the sympathetic hearts of mourning friends. As a moral agent simple melodies have at times had greater effect to rescue lost souls than the most eloquent words.

The mother's lullaby has always been considered the first expedient to cultivate the ear and taste for music. The next best step, in modern education, is the kindergarten, where the child's voice and taste is trained by suitable songs and the eye learns to appreciate form and color by pictures and chromos which adorn the walls; these go far to nurture the germs for "the beautiful."

Let it be understood, however, that by "the beautiful" in art is not meant merely that which gratifies the external sense of seeing, but rather the intrinsic qualities which appeal to the intellect. The beautiful and varied scenes which nature offers are perhaps most easily appreciated by the young if their attention is directed to them. The starry heavens, the silvery moon floating majestically through the spacious firmament, the rising and setting sun; all these must leave indelible impressions on the mind and help to develop the perceptive and reasoning powers as well as a taste for "the beautiful."

When the child has arrived at the age to receive a musical education he should be intrusted to an experienced teacher who will awaken an interest within him for that which is the ultimate aim of art. No matter what the branch may be for which the child shows a particular taste, a *beautiful tone production*, proper phrasing and interpretation, should be the first aim, not a mere exhibition of virtuosity. The Italian proverb, "*Chi va piano, va lontano*," signifying "Who goes slowly and steadily, goes farthest," is a maxim worthy to be remembered, for we know that unless the foundation of a building is substantial the superstructure will be a failure.

It may naturally be supposed that in proportion as the pupil progresses in technical work his intellect will also unfold and his taste for good music is nourished and grows. To be ac-

quainted with the biographies of the great composers is highly important; while no doubt every student should have a knowledge of dates regarding the birth, death and principal works of each master, yet their histories should teach greater lessons. No one ever reached the summit without hard work and many sacrifices. The early struggles which most musicians and composers had to undergo, in order to obtain recognition, should stimulate to perseverance. The acquisition of wealth was never the prime incentive of the genuine art-student, while poverty and disappointments were the fate of most and were borne patiently.

Poetry and painting, twin sisters of music, deserve serious attention. Poetry has inspired composers in a high degree, as is shown in "Program-Music." Some of our best piano compositions, by their very title, indicate the poetical sentiment which inspired the authors. Allison in "Essays on Taste," says: "The emotions of sublimity and beauty are uniformly ascribed, both in popular and philosophical language, to the imagination. The fine arts are considered as the arts which are addressed to the imagination, and the pleasures which they afford are described as the pleasures of imagination. * * * Whatever increases this exercise or employment of imagination, increases also the emotion of beauty or sublimity." Herder tells us that without imagination the best powers of the mind lie dormant. Lyric poetry, often called the poetry of the soul, because it expresses the individual emotions of the poet, has precisely the same object. To be a successful artist, singer or conductor of an orchestra it is absolutely necessary to understand the motive of "the beautiful" which inspired the author as expressed in his work and seek to interpret it accordingly.

Painters have shown, in many of their masterpieces, to what extent the poet has inspired them. The contemplation of some historical painting, scrutinizing it in all its details, will act most beneficially and bring to light the latent powers of the mind. The harmonious blending of colors will suggest the rational combination of orchestral instruments and *tone-colors*, by which Beethoven, Wagner and many others have produced most entrancing effects upon our mind and emotion.

Let it therefore be impressed upon all that the study of "the beautiful" in art, which embraces music, poetry, painting and literature, will purify our hearts and enables us to enjoy the higher purpose of life. Parents should strive to stimulate their children to early and earnest study; teachers should ever keep in mind the highest purposes of art and remember their responsibility; a grateful recollection, more valuable than costly monument, will be the reward which your pupils will render you.

EDITORIAL BRIG-A-BRAC

In every large city there are many private teachers who deplore the prominence attained by the large music schools and regard them as fatal obstacles to the success of the private teacher. Recent recitals given in Chicago by pupils of Mr. Victor Heinze show another phase of this question. Mr. Heinze came to Chicago from Germany some years ago, relying in part for success upon his own talents as concert pianist (qualities which seemingly he has not as yet had opportunity of adequately exploiting), and in part upon the prestige of study with Leschetizky, and a testimonial from that astute and celebrated master. Mr. Heinze seems to have had qualities attracting talented pupils, and by their aid he has given during the last three years the most remarkable series of pupil programs ever offered in this city. The largest tasks of the virtuoso pianist formed the staple of these programs, many of which would have been regarded as tests by the foremost concert pianists. They even contained pieces such as no virtuoso pianist now in Chicago would care to undertake—such as the Balakireff "Islamey," the Liszt paraphrase of Wagner's "Tannhauser" overture, and the like. These were played by young women twenty-two or three, occasionally by girls of sixteen or eighteen; long programs of the most exacting music by memory just as artists give them, and on the whole with considerable and occasionally very distinguished excellences of pianism. Good tone, fine legato, fluency, ease in octaves and heavy passages, in short many of them played the piano as if to the manner born. Occasionally one of these young artists found herself unable to go cleanly and without fault through the tremendously exacting program; but in these cases there was invariably evidence of hard study, great

ambition, and at least an effort to rise to the heights of modern art music.

One of the more recent illustrations of Mr. Heinze's work was given by a young colored girl, Miss Hazel Harrison, on December 1st, when the program contained the following numbers:

Schuman, *Dauidsbeundler taenze*.

Chopin, *Studies*, Nos. 11, 12, op. 25; No. 7, op. 10.

Balakireff, "Islamey."

Liszt, *Rhapsodie*, No. 6.

Henselt-Godowsky, "If I Were a Bird."

Chopin, *Concerto in E minor*. (With second Piano.)

Having something else on hand the present writer heard only the first number, the very exacting and delightfully poetic series of fancy pieces by Schumann, which he denominated the "Dances of the David's League," or more properly the "Dances which the David League led the Philistines." These pieces as every pianist knows, while unpretentious are very subtle, highly poetic, occasionally extremely difficult, and require throughout repose, musical sensitiveness and feeling, and an exquisite tone-gradation and coloring upon the instrument. Even with these excellencies the pieces do not bring applause, but appeal exclusively to hearers of refined taste and expert capacities for hearing. It is therefore a number which the concert pianist reserves for a later time in the series of his recitals, until he has gathered about him at least a few refined friends upon whose sympathy he can rely.

In the present instance there was the added element of uncertainty in the racial combination of the player as well as her youth, which is stated to be about nineteen. She appeared rather under the average size, a rather rich brunette in complexion, and her playing was of very remarkable promise. She was easy at the piano, had an excellent tone, fine legato, and on the whole unexpected musical intelligence. Perhaps the most remarkable quality of the playing was the poise and repose, which were wholly extraordinary for a girl of her age, even if taken from among the exceptionally gifted. It is likely that her technique may have shown itself rather over-

weighted in the "Islamey," but for the Chopin selection it must have been quite sufficient.

The curious circumstance about this recital (and others of the same series) is the numbers of people who throng the recital hall at the top of the Fine Arts Building. This room has a level floor, and the ladies who go there to hear music are averse to removing their hats, in consequence of which those in the rear are shut off from a view of the stage. They have to take the music upon the testimony of their ears. The audience numbered upon this occasion several hundred and would have been regarded as a large audience for any pianist.

And here comes the moral. Mr. Victor Heinze has relied, apparently, upon giving his pupils the very best music in abundance and in working at them until they had absorbed it. With absolutely no concession to a taste for empty brilliancy, he has worked from the standpoint of the artistic pianist, and his success seems to rest upon this alone, and not at all upon any unusual graces of manner, assistance from outside sources or anything in fact but in giving plenty of evidence that he was occupied in precisely the business pretended—that, namely, of training and forming pianists. And this from the highest possible standpoint. There is no reason why any other private teacher, understanding the pianistic art as well, and equally competent pedagogically, should not duplicate the results in his own clientele.

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In worldly quarters of a commercial musical kind, great hilarity has been enjoyed apropos to the unfortunate verdict against the *Musical Courier*, giving the Pittsburg orchestral leader, Mr. Victor Herbert, damages in the sum of \$15,000 for libel, the *Courier*, in the exercise of its critical faculty (possibly awakened by failure to advertise) having in very bald and objectionable terms charged Herbert with plagiarism and lack of originality in all his musical compositions. A charge against a musician of Herbert's standing, and his proven musical quality, not to mention technique and invention as displayed for instance in the second act of his beautiful light opera, "The Serenade," was particularly reckless on the

part of the *Courier*—at least it would appear so to an unprejudiced “hind-sight.”

This verdict will most likely not be the end of the matter, since several prominent American musicians of admirable attainments, Mr. Walter Damrosch¹ among them, have ample ground for similar suits.

It is commonly charged in musical circles that the *Courier* habitually assesses European artists visiting America in very large advertising contracts as a condition of its “support,” although the term “support” in this instance would seem to be turned wrong end about, the real “support” accruing not to the artist but to the journal. During his last visit Josef Hoffmann was very outspoken in regard to the magnitude of this swindle, which vastly exceeded any like *quid pro quo* demanded by a European musical journal. It was stated that the violinist Petschnikoff was assessed for one year’s “advertising” the sum total of thirty-five hundred dollars; a pianist living in America was notified that his manager could not place his recitals unless he would take an advertising contract with the *Courier* amounting to one thousand dollars for the year; and so on.

It is not denied that the *Courier* fulfils the stipulations of these contracts, the main feature being a card (in large type) and the current reprint from time to time of press notices of the concerts of the advertiser. Naturally, considering the length and breadth of the street down the musical world which the *Courier* is “working,” these notices constitute a large and constantly increasing proportion of its alleged “news” from week to week. Still they are read with interest by the artist himself, and occasionally by a would-be manager; they cannot therefore be said to amount to lost space in the journal.

There is no law against this sort of thing, and considering the reader and mail subscriber to the *Courier* to be negligible quantities, it does not of itself destroy the “news” value of the *Courier*. The practical difficulty appears when it is remembered that it is precisely as poor judgment to reprint “news” concerning an artist who refuses to advertise as to omit the “news” of those who do; and it follows in time (as any

reader of the *Courier* may see) that by a singular coincidence the news always relates to those who *have* advertising cards; saving the deplorable occasions (unfortunately tending to become more frequent) when non-advertising artists sing or play extremely badly. Then, naturally, the critical conscience of the *Courier* displays exceptional sensitiveness—its really fine technique affording it unusual accuracy of aim.

It is not the purpose of this paragraph to question the value of the *Courier's* exploiting of artist "news"; the work has value. First of all to the artist himself. Think of the glow, the sense of interior warmth and *Schwermllichkeit* suffusing the vascular system of an artist reading his press notices displayed *en banc* in the clear and elegant topography of the *Courier* (for it is a well-printed journal); and the "news" is read (from marked copies) by country managers or would-be managers, at the artist's expense. A few copies reach Europe and reflect there a double probability of artistic success and American dollars. Thus the business grows from year to year, and there is no limit in sight. Moreover the traffic is worked for all it will bear.

The question whether this sort of thing has any influence whatever upon an artist's standing before the public does not seem to have occurred to the praise-loving fraternity. Experts say that it does not reach the public at all, and for all value towards forming a reputation with the public, the "news" might just as well have been printed privately and burned directly after. It is an excellent "bluff" and it works beautifully.

According to the verdict of the jury in the case of Herbert, it would seem that the *Courier* exceeded its usual reserve in Herbert's case, and, to use the words of the judge in the charge to the jury, printed "lies" about the composer. This, as the *Courier* now sees, costs money. The unfortunate circumstance is that it costs it so seldom.

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I notice that the *Courier* has lost its "Raconteur." Mr. James Huneker has felt compelled to entirely disconnect himself from it; he is now the dramatic critic of the *New York Sun*; and Mr. W. J. Henderson now "shines for all" in its

musical columns. Meanwhile the *Courier* still continues its career of exceptional success as a purveyor of musical "news" at so much a purvey.

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Upon several occasions I have suggested that the art of piano playing has now reached a point where it is about time that the entire elementary music for study in the early years were rewritten in the interest of modern spirit and method. From time to time something of this sort comes to light, America naturally affording the best specimen. Some years ago Miss Martin, a pupil of Mrs. Jessie L. Gaynor, composed a set of little pieces for children called Melody Pictures which are widely used, and some of them are beautifully adapted to please and afford good practice at the same time.

Just here comes a set of twenty-four miniature "piano-lyrics" by Mr. Harvey Worthington Loomis, for four hands, the child of the first grade playing one part, sometimes treble and sometimes bass, the part being always written within the resources of such a player. The teacher's part is elaborate, often difficult, very modern in harmony and musicianly. In this respect it follows in the direction already pointed out many years ago by Dr. William Mason, in his eight little child melodies with second part for teacher, where we find common melodies harmonized with refined and beautifully flowing counterpoints, delightful to the musician and refining to the taste of the child. Owing to the lapse of time since these pieces were composed, and their having not been exploited by the present owner, they have, to a great extent, fallen out of use. They deserve resuscitation.

Mr. Loomis' pieces are more original, and several of them are very happy indeed. They would be admirable for bringing out a very unadvanced pupil in a recital, and excellent for occasional playing.

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It was the Professor at the Breakfast Table, who in his palmy days had a note upon what he felicitously termed "Pseudo-Science," the same being apropos to the then somewhat ambitious doctrine called "Phrenology," the fiction of which Dr. Holmes pointed out in comparing the uncertain-

ties of the human cranium to those of the fire and burglar proof safe, with its walls of variable thickness and its rivets headed upon the outside. "The phrenologist," he said, "places his finger upon one rivet of my safe and declares that under it there is a ten-dollar bill; under this one, a twenty; here a fifty, and so on. And so indeed there may be, if I am so fortunate. But the Phrenologist doesn't know it. He merely pretends to know something which it is impossible he should know.

The domain of the pseudo-scientific has a great field in the different provinces of history, where facts might well be marked like imported notions: "made in Germany"; "made in France," etc. A valued contributor to MUSIC, yet not immune to the bacterium here mentioned, has proposed a series of "facts about music" to be run month by month, according as some is needed here and there to fill a vacant page. It is a fine idea, only unfortunately facts have the least possible to do with music in its art aspect; and many "facts" proposed belong to that great category of newspaper facts which "are not so."

For instance: "The Netherlands was the first country in Europe to greatly develope music." This belongs to the category: "Interesting if true." Unfortunately it is not true. England and France were several centuries before the Netherlands, and far in advance of that country in this work.

Second "fact": "The violin was the first musical instrument to attain perfection." So! What was the matter with the Lute? It was at least three centuries before the violin. There were harps four thousand years or five before there were violins. Perfection is a very large word.

"The Greeks used letters of their alphabet to represent musical sounds and the earliest symbols of music are their first eight letters." Also a fine large pseudo-fact. The Greeks used not only their first eight letters but their whole alphabet, and this several times over, employing for the repetitions obsolete forms. The Greeks had no scientific classification in their scales. It was as if middle D sharp, for instance, were to be named C sharp in one key, F sharp in another, and so

on according to what the Greeks termed their modes and genera.

Here is another: "Vocal music was highly developed before instrumental music came into existence." Very doubtful, highly improbable. Instruments have led from earliest times. The church system of modes and counterpoint had its origin in the organ. The light glee singing of mediaeval England had its tonal foundation in the harp, the crwth and lute; the art of *bel canto*, or what we call Italian melody singing, had its inspiration in the violin. In short, a careful study of musical history makes it practically certain that melody has not arisen from emotional speech, nor has musical scale differentiated itself from the sliding inflections of speech, but from musical instruments. Without instruments it was impossible to repeat a given inflection or melodic skip exactly, because in the early stages every inflection or melodic skip was an individual find, not as yet referable to systematic scales or principles of measurement and determination. The tonal sense developed through the incitation of musical instruments—a fact which agrees both with the facts so far as known and with the *a priori* expectations.

If the later volumes of the Oxford History of Music should be carried out as ably as the first volume published, it will be possible at the end of the work to determine quite a number of problems which as yet are not wholly clear to the musical historian. But at least two principles are sure, yea, three. That music results from a two-fold cause: A human desire for such a form of soul expression, a desire apparently existing from the earliest times, and this desire answered by tonal incitations according to the capacities of the instruments of the day. That the music of any generation could not possibly have materially exceeded the tonal capacity of the instruments upon which it was played. That only by the aid of instruments could tonal experiments be exactly repeated, and that therefore the tonal sense has never passed beyond the powers of the instruments of the day.

* * *

Mr. Arthur Farwell sends me six publications of his "Wanwan Press," at Newton Center, Mass., thereby calling atten-

tion to some very curious developments just now in the business of composing and publishing music. And first of all I will speak of the compositions themselves in this collection. The contents are as follows: Two songs: "The Spirit of Wine," by Henry Waller, and "Pirate Song," by Henry F. Gilbert. Three songs: "Drink to Me Only With Thine Eyes," by Arthur Reginald Little, and "Salamambo's Invocation to Tanith," by Henry F. Gilbert. Two songs: "Hark, Hark the Lark," and "O'er the Sea," and a "Recitation for voice, piano and violin," by Harvey Worthington Loomis. Intermezzo from the "Tragedy of Death," by Harvey Worthington Loomis, and "Dawn," a development of Indian melodies, by Arthur Farwell. Three piano compositions: Mazurka and Scherzo, by Henry F. Gilbert, and Star Rays, by Harvey Worthington Loomis. Three pianoforte compositions: "Ula-lume," by Arthur Reginald Little; Negro Episode, by Henry F. Gilbert, and "Ichibuzzi," by Arthur Farwell. All the six collections are of approximately the same compass, about eighteen pages, of which three are generally literary introduction by Mr. Farwell. All are handsomely printed and present an admirable appearance. I know not whether they are available commercially, as the copies do not bear a price mark.

Summarized according to composers, we have here by Mr. Henry F. Gilbert the following:

Salamambo's Invocation to Tanith.

Pirate Song.

Negro Episode.

Mazurka.

Scherzo.

By Mr. Harvey Worthington Loomis, the following:

Star Rays (instrumental).

Intermezzo from Tragedy of Death.

Hark, Hark, the Lark.

O'er the Sea.

In the Moon Shower.

And then by Mr. Farwell himself, the following:

Dawn, a development of Indian melodies.

Ichibuzzi (Indian subjects).

Also by Mr. Arthur Reginald Little, the following :

Ulalume (A Nocturne).

Helen.

Drink to Me Only with Thine Eyes.

Also one additional composition, a song, "The Spirit of Wine," by Mr. Henry Waller. Five compositions by Mr. Gilbert, five by Mr. Loomis, two by Mr. Farwell, four by Mr. Little, and one by Mr. Waller. What is proper to be said of these contributions to the library of works by American composers, and indeed of young American composers?

Let us begin with the works of Mr. Gilbert, because the principles of his art are more nearly those which all of us have learned to esteem, and in fact these works are so little different from any good music that it seems strange that the better publishers should not have accepted the manuscripts with avidity. The best of the Gilbert pieces, perhaps, is the Pirate Song, a very curious and effective setting of Stevenson's poem :

"Fifteen men on a dead man's chest,
Yo ho, and a bottle of rum ;
Drink and the Devil had done for the rest,
Yo ho, and a bottle of rum."

This is precisely such a song as a capable singer, like David Bispham, would be able to sing with great effect. That it does not tally with the ideal in music, at least not in the sentimental aspects of the ideal, belongs with the reckless verses, and the music thereto affixed by Mr. Gilbert is about as rollicking and irresponsible as the verses. It is full of strange intervals, unexpected modulations, and the like; nevertheless, the rhythm is maintained remarkably well, and the whole, as already said, is a composition which might anywhere be sung with applause, supposing the singer good enough.

Salamambo's Invocation is a much more ambitious affair, and in this Mr. Gilbert boldly follows the principles of what we might call the impressionist school in music; the school which seeks to arrive at musical characterization of moods through unexpected harmonizations and free improvising of every sort,

while a steady rhythm is neglected, interrupted, broken off at pleasure. Such a song, therefore, necessarily lacks unity to the musical ear, unless the composer chances to be one of those richly endowed whose intuitions are true and whose feeling for the relation of music to feeling is deep and clear.

In his instrumental pieces, Mr. Gilbert also shows at times a curious novelty. For instance, in the Mazurka we have a pleasing little tone-poem of about the calibre of one of the mazurkas of Chopin. The difference lies mainly in the tonality and in the harmonization. Various kinds of major and minor tonalities are intermingled in a way which will certainly try a conventional soul, should such a one seriously sit down to master the by no means difficult little piece. He begins in a curious tonality of B minor, using the natural seventh, even with a dominant cadence. This lasts throughout the opening phrase of four measures. When the same phrase returns, at the third line of the opening stanza, it is in a mixed tonality. At first there is a major third, later again the minor seventh, but the close is in the chord of B major. And so on, the piece from first to last is a curious study in vague modes of a tonality of B. Personally I confess that the novelty is a bit too much; others will enjoy it. The Scherzo is a more ambitious piece, but not long. It is one of the energetic moods of this kind and one would like to hear it played by a pianist who had thoroughly mastered it and its various unexpected sequences and modulations. It might perhaps be pleasing. Best of the lot, at least the one which stands the best chance of becoming popular, is the Negro Episode, which is simply a negro dance of the kind which Gottschalk used to do so well. Since his time there has been nothing so good, that I know of, as this by Mr. Gilbert. It is a piece which any publisher might have done wisely to have taken if offered. It is a short piece, of three pages print (song-form with trio) of about the fourth grade of difficulty. Well adapted for use by teachers as a light and pleasing study in sharp and clear rhythm.

Mr. Harvey Worthington Loomis belongs to the impressionist school. The most striking illustration of his ideals is furnished by his setting of the well known lines from Shakespeare's "Cymbaline":

"Hark, hark, the lark at heav'n's gate sings."

In the preface to this song Mr. Farwell states that the strongest intention of all was to get as far as possible from the fascinating melody of Schubert. Mr. Loomis has certainly done this. It appears that he set the song for use in a play, and with reference to the rustic instruments supposed to be employed. The first strain of the song Mr. Loomis sets in the key of F, the melody vibrating between the keynote and the dominant. These strong points are harmonized by the alternation of the chord of F major and that of C minor, a freak in tonality which certainly sounds original. After the four measures, or rather beginning with the fourth measure, there is an interlude, which has already been used as a prelude. While the song is in 3-4 measure, this prelude and interlude are in 4-4. The rhythm is therefore unavoidably broken up. Later, at the words, "And winking Mary buds begin to ope their golden eyes," the harmony becomes still more Frenchy. While the melody is operating along the line of the tonic chord, the accompaniment plays a chord of the eleventh, and even in the second measure, where a quasi-tonic or dominant effect is meant, the chord is still a tonic 6-4 with added sixth; in other words, reading from the second space of the bass upwards, C, A, D, F, C, F. Nevertheless it is quite sure that this setting of the poem, which appears so strange at first, is capable of being sung with original effect by a really good tenor. It is a curious study. Next after this comes a song which is much more like the usual article. It is called "O'er the Sea," and it is a lively and very pleasing song. The words are from Tieck's "The Fair Magelone." It is really a very strong and well conceived song, and one would think destined sooner or later to find its public.

In "Star Rays" Mr. Loomis has a piano piece which looks like a sort of inverted parody of Schumann's fascinating "Prophetic Bird." Needless to say that in taking the light run downwards, in place of Schumann's upwards, the effect is far less ethereal. Mr. Loomis' idea, no doubt, was that the rays do in fact come down. Very likely. But in this case the piano hardly comes up to meet them.

The Intermezzo from the Tragedy of Death is a sort of Barcarolle, of four pages in extent, rather difficult from a key-

board standpoint, but musical and perhaps capable of advantageous inclusion in artist programs. At all events it is an ambitious piece.

* * *

The question naturally arises, why original and really strong American work like this should be relegated to a new publisher, as yet wholly outside the channels of trade, and, in my opinion, likely to remain there, for the reason that commercial convenience must be allowed for; this must be done in considering the customer's convenience in ordering music, and more especially in his being able to get any one particular piece he chances to care for, in place of buying three totally unlike things together at once, as he has to do in this case. The reason is to be found, most likely, in the dependence that all large publishers are obliged to place upon their "Reader," the supposedly competent and judicious musician to whom manuscripts are referred for acceptance or rejection. Now this sort of job naturally appeals to a well-instructed and well-read musician, of temperament compatible with spending day after day over disagreeable and generally imperfectly written manuscripts. It is a purgatory position, anyway, but not necessarily Hades; there the little devils come back at the reader; here he has it all his own way. Now music is a particularly difficult kind of product to place at the behest of this kind of person, because the more a thing appears original the more it strains him, and the less likely it appears to him to result well commercially. The more the author vaunts his originality and his high ideals the less the historical imagination of the reader rises to him. It often happens that a reader has a grudge against an author for some fancied slight in some previous contract. I have myself been assured that a certain extremely successful manuscript of mine was rejected by two readers of the foremost publishing house in America, for a reason of this kind—at least this was the information given me by the publisher himself many years after, with the acknowledgement of his mistake.

This, therefore, is one reason why Mr. Farwell has undertaken this "Wa-Wan Press." But it is not commercially wise to issue the work in job lots of different kinds. If we had a

EDITORIAL BRIC-A-BRAC.

buying public in music, looking for significant new things, then there would be buyers for Mr. Farwell's discriminative prefaces and the pieces which have been written to come up to them. As it is he must be credited with doing an important work for the young and quasi-original American composer. Should his purse and disposition grow with using, he might later on keep up an orchestra to play the new symphonies and program overtures, and thereby still more forward American art. The music is elegantly printed and it is sincerely hoped that commercial success may follow his deserts.

* * *

I have been taken to task occasionally by hasty readers for seeming to speak disrespectfully of certain elementary textbooks obligingly produced by lady teachers for their own classes, and afterwards, through the solicitation of friends, they say, opened to the public through the usual channels of educational trade. If I have ever done this, where it was improper, I hereby apologize and retract. It is in this humble frame of mind (this *stimmung*, as a German might say) that I have lately given my mind over to improvement through perusing another of these piously composed primers of music, which with all their lateness and all their recommendations do not seem to have been able to absolve themselves from the slimy curse of the primitive serpent. I do not say that the case is quite so bad this time as that of the first instruction book composed for piano by the late Nathan Richardson, which opened with this sentence: "There are only seven notes used in music." When Richardson handed the book to the late great educator, Dr. Lowell Mason, Dr. Mason opened at the beginning, and here he paused. He read the statement aloud, twice. "Mr. Richardson," said he, "What do you mean by this statement? I do not understand it. I have never seen a music book with so few as seven notes in it; and it is not true if you mean forms of note, or even scale tones. I cannot recommend a book for teaching when I do not understand the opening sentence." Dr. Lowell Mason was conscientious; his tribe is slowly diminishing.

Here, for example, is a primer which speaks of measures

as "divisions of the staff," distinguishes between the character called a "pause," according as it is placed over a note or rest, in the one case calling it a "pause," and in the other a "hold;" a tie is a "curved line placed over or under two notes on the same degree of the staff;" meter is defined as "the division of measure into regular parts," and asks "Why is the staff divided into measures?" and answers, "That musical compositions may be more easily read and performed." She declares that there are "six kinds of time" and goes on to speak of "triple time," etc. Assigns to the accent mark like meaning, whether the little accent is horizontal or vertical (the vertical angle is really a *tenuto mark*). Speaking of philosophy, perhaps the following is a master effort: Question 144 (end of first gross) is: "What is an interval?" Answer: "It is the effect of producing two tones at or near the same time, with the name of the difference of their pitch mentioned." Later on intervals are defined. A third, e. g., is "an interval occupying three degrees of the staff" (as matter of fact a third generally occupies but two degrees of the staff, although it sometimes skips one). Moreover, this confiding lady does not seem to be aware of the fact that quite a few alleged musicians are able to distinguish between one interval and another without being told or seeing how they are written. How would the lady account for this? Or has she, perhaps, never chanced to meet such persons?

In short, this little treatise, occupying seventy-four pages, abounds in unphilosophical, unpedagogic and incorrect definitions, and is a thoroughly misleading textbook. It is interesting in this connection to observe the attitude of the eminent authorities whose testimonials are quoted in the beginning. I like that of the astute diplomat, Mr. Constantine von Sternberg, of Philadelphia, who charmingly returns the MSS. the next day declaring that it will be impossible for him to find time to read it. That was clever. The good-hearted Mme. Julia Rive-King hopes the book "will meet with all the success its merit deserves," which is at least rather neat. Mrs. H. H. A. Beach testifies at considerable length, complimenting particularly the chapters on "Intervals, Meter and

Rhythm." Mr. Geo. H. Howard will use it in his classes. All this goes to show that a chair of musical pedagogy, if established in Boston, would find plenty of material for work even in the musical profession itself.

If those who set themselves at making new treatises of this sort would at least read previous works, or at least the authoritative ones, and adopt all correct and clean definitions, in time progress would be realized; but attempts of this kind, which lack every vestige of pedagogic instinct, simply occupy ground to which they have no right. That musicians of standing should give testimonials to them is simply evidence of good-heartedness or lack of principle and knowledge, according as one chooses to look at it.

The question does not turn upon verbiage, but upon real definition. A primer deals with two classes of facts: Those of music itself and those of the notation. All musical entities must be defined in terms of ear, since everything in music is cognizable to the musician through the ear alone. All facts of notation are eye matters, to be explained with reference to the musical facts they represent and the visual peculiarities of the signs as such. An interval is a distance in pitch measured within the scale. Inasmuch as the line and spaces of the staff stand each one for a degree of the scale, intervals naturally are written according to their nature. These laborious, long-winded and roundabout and misleading definitions mislead the pupil, confuse the mind, and obstruct. Take for example the tie, which is here said to be placed "over or under two notes upon the same degree of the staff;" an exception is made for two notes of like pitch upon different degrees; and the use of the tie is to show that the "second note is not to be struck." Why *strike* a "note" anyway? Is it a caress or a curse? This definition has been made this long time, twenty years at least: "A tie is a curved line connecting two notes of the same pitch, to show that the second is a continuation of the first." This is clean, short, true and simple.

The pedagogic principle involved is that in every definition the central element of the thing defined must come out plainly—which in the present case does not happen. In fact, this primer is perhaps the worst since the late lamented Burrowe's,

which was a model of everything that an elementary text-book ought not to be.

* * *

The violin world and the Chicago Musical College experienced a serious loss in the death early in October of the veteran teacher of violin, Mr. Samuel E. Jacobsohn. Mr. Jacobsohn was not an old man as old age goes, being about 64 at the time of his death. For upwards of thirty years he had occupied a leading position as violinist and teacher in this country. If the memory of the present writer is correct, he was one of the men whom Mr. Thomas took to Cincinnati as head of the violin department in the College of Music there in 1878. Mr. Jacobsohn was concert-master of the Thomas orchestra for some ten years, and later put in his position his brilliant young pupil, Mr. Max Bendix, a boy of seventeen. Mr. Jacobsohn had at different times a great number of pupils who were more than ordinarily successful. Perhaps the most successful of all was Mr. Bendix, who with the modesty characteristic of the musical profession, considered that he had mainly accomplished his career by his own exertions. But that a teacher should be able to place his pupil in such a responsible place as that of concert-master for Thomas while he was still so young, indicates both talent in the pupil and rare discernment on the part of the teacher, as well as an immense "pull" with Theodore Thomas, an artist with whom personal pull goes perhaps as little way as with any that can be named. For many years Mr. Jacobsohn had played little in public, as owing to his absorption in teaching his practice had been neglected. He remained a painstaking teacher and a sincere musician, whose work lives after him in the playing of his pupils.



MUSIC CREDITS IN HIGH SCHOOLS.

BY

H. W. FAIRBANKS,

Late Supervisor of Music in the Chicago Public Schools.

Subject: "Shall credits be given to high school graduates, on applying for admission to the college or university, for the completion of a well-considered course in drawing or music in the high schools from whence they came?"

I assume that the subject under discussion might include any course in art or any affiliated culture study.

You will pardon a digression, which I believe is germane to the subject before you, and which I believe furnishes a suitable introduction to an intelligent discussion of the topic assigned.

In my report to Superintendent Cooley, of the Chicago Public Schools, for the year 1901, I ventured the following suggestion: "That the time had come when high school pupils should be allowed a special credit for graduation for the subject of music studied in any accredited or recognized music school or college."

In my many years of high school experience, it has often come to my notice that parents could not send their children to high school for the reason that they could not carry three or four regular studies, and at the same time devote any time to study of music or art outside of school.

A child often develops a gift for music which the parent feels in duty bound to cultivate; and, as oftentimes the parental exchequer is limited, the high school, and its attendant expenses, to say nothing of the time required for study, is sacrificed, and the pupil denied the mental development afforded by the high school, that he may get a start towards a profession, which,

while it cultivates the talent, at the same time offers some pecuniary reward in the near future.

Then, again, the parent is often advised that the pupil should not wait the completion of a high school course, before undertaking the requirements of a course in art, for, as in the case of music, the hands are more supple, and therefore more pliable at the high school age, and a pupil must develop muscular elasticity when the hand is in its best condition. The older he grows, the more brittle and stiff the hands become, and the technicalities of piano or violin playing become more impossible. Hence the necessity of early application in these immediate lines of work.

Then, again, the taste for music, which has been stimulated by school or home association, may wane if left dormant too long. In fact, many are the reasons which might be cited why a pupil should be encouraged in the development of a taste for art at the very period when he is ready to enter high school, and now shall he be denied the rounding out of an education, which shall properly prepare him, both in the matter of the discipline of the mind, from the academic standpoint, and in the additional stimulus always afforded art in the progressive high school, for the duties of a strenuous life upon which he is about to enter, the need of which is everywhere so evident in this day and age? The answer seems to me to be conclusive. The pupil should be allowed a credit for art, and should not be compelled in order to graduate, to take more studies than he can properly manage with perfect safety to such studies, and to his chosen art study.

The objector will here step in and say, first, the whole high school curriculum will be disarranged, as so many pupils will want to avail themselves of the new plan.

Second, what studies shall a pupil be allowed to exchange for a credit in music, and who shall make the choice for him? Third, who is to determine whether or no a music school is worthy of being termed accredited? and fourth, will not the proposed plan interfere with the regular music work of the school?

To these pessimists we must answer:

First. In proportion to the whole number of pupils in the average high school, the number is small comparatively, who

have the special gifts referred to above. Would there were more! But in any of the larger cities the number will be found sufficient to entitle them to consideration at the hands of the school authorities, and it is for this number we plead.

Second. As to the studies to be safely omitted, the principal, after consultation with his teachers, can generally determine what is best for such pupils. The modern languages, in the case of music, could be safely exchanged, as they can be studied by the gifted pupil when abroad, or when associated with their German or French teachers at home. I suppose most of those present will agree that these pupils should take Latin, History, English and a minimum, at least, of mathematics as fast as these subjects appear in the curriculum.

Third. The School Board of any of the larger cities would have no difficulty in securing the appointment of a Board of Examiners, which could easily determine the status of a music school offering its pupils for examination. The standard, of course, would be fixed by high school councils, and each music school would equip pupils along well defined lines.

Fourth. The music course of the high school is established for the masses of the pupils, the majority of whom do not seek the opportunities for special instruction referred to above.

In this city, many pupils are taking music work outside of school, and the regular music of the high school as well. The legitimate, theoretical work of a high school music course does not necessarily conflict with private instruction, but rather supplements it. The private school generally develops the pupil's special gift. The high school music course is more general in character. The course could be arranged, if desired, to avoid duplication. Of this more will be said later.

While I have had this subject in mind for several years I lay no claim to originality in the matter. I learn that the plan has been discussed and ably defended in the Chicago High School Council, by several of our principals, among them Mr. Armstrong, secretary of to-morrow's conference. As the plan was not fully developed I understand the matter has been postponed for future action.

This brings me to a brief consideration of the subject proper. A close observer, if he is at all accustomed to the interpretation of the signs of the times, will conclude that the

colleges and universities of this country are endeavoring to keep in touch with the commercialism and specialization of the age. In other words they are aiming to so arrange their courses as to give a man what he most stands in need of, and to give it to him in the shortest time consistent with thoroughness, and lastly, to give him a degree for what he takes while in college, whether for a longer or shorter time. Now, if it is found desirable to rearrange the college curriculum, why not rearrange or revise the list of studies which shall be necessary for admission to the college, in order to be consistent. It would only be in harmony with the entire plan, and the colleges can find many and strong reasons for giving credit for a thorough course in music. Indeed, one of the strongest reasons can be found in the fact that many of our universities already have a complete musical department, and many parents will be glad to send their children to such universities, in order to finish a course auspiciously begun in a high school, or in a musical college. If the college music department is worth having, it is certainly proper to recognize the subject in the preparatory school.

It therefore remains, in my judgment, to determine what shall constitute a course of music in the high school which shall be worthy of recognition by the college or university. You will again pardon me if I give you a resume of the course given in the Chicago High Schools. This course is not designed for the pupil specially gifted in music, but is prepared for the mass of the pupils, as it should be. Only one hour per week is given to the subject, and yet a course is given which should furnish an intelligent basis of the education to be complemented in the university. A high school that can give more time to the subject is all the more entitled to credits, provided the instruction has been thorough and systematic.

The first year's work in the high school should bring together the musical fragments which have accumulated during the pupil's grammar school course. Many pupils will be found in the first year, who have never had music at all, hence the first year's work should be, generally speaking, elementary and rudimentary. In our schools we take the subject of major scales, writing and analyzing them thoroughly, special attention being given to the written work. Musical terminology and syllable

reading complete the technical work of the year.

In the second year, chromatic scales are taught, the pupil being obliged to write, analyze and sing every chromatic scale in the list. Brief biographies of at least sixteen of the great composers are given, with pianoforte illustrations whenever practicable. Vocal illustrations are also often presented. Substantial three and four part work is a part of every lesson.

In the third year the enharmonic scale is studied and written to add to the pupil's ability to write music grammatically. The subject of intervals, as it appears in elementary harmony, is also taken up.

The fourth year is devoted to the study of harmonic and melodic minor scales, which are systematically written and sung. Musical history is also given in the form of lectures with a certain amount of dictation. In most of our high schools standard choruses from the best oratorios, cantatas and operas are studied and often presented publicly.

Having finished such a course, a student can enter upon the university work without delay, and with every prospect of rapid advancement. He at once welcomed to the choral societies of the university, where he is usually the most important factor, on account of his thorough preparation. This, I assure you, is a condition as well as a theory, as I can cite you numerous instances which will serve to substantiate my statement.

Now, who shall say, that a pupil possessing the knowledge afforded by such a course as I have referred to above, has not as much mental discipline, has not as much method, has not as much of that which will be practically serviceable to him in after life, as that obtained by the study of several, at least, of the subjects in the present curriculum.

I make no invidious comparison when I say that, generally speaking, an art course, even in the high school, is as valuable to a student as cosecant and cosine. I believe it possible also for every high school to have practically such a course as I have outlined, in addition to their regular singing lesson, so-called, where nothing but song singing is indulged in. Some musicians might think this course even too limited in scope, but my own experience teaches me that it covers sufficient ground for the time usually devoted to the study of music. Possibly, some schools cannot attain all that I have indicated. Yet many

can and do, and they should be allowed to profit by their efforts in this direction.

I believe that not only the high schools but the colleges and universities as well would receive much larger accessions to their numbers in the near future, if a substantial recognition was given to music as a culture study, in the manner suggested by the topic of the hour, provided, of course, that the proposed policy was as liberally advertised as the two years' college course has been.

I cannot close this paper without brief quotations from the inauguration address of President Woodrow Wilson of Princeton, which seem very apropos on the present occasion.

"In colleges we must deal with the spirits of men, not with their fortunes."

* * * *

"The circle of liberal studies is too much enlarged to make it longer possible for Greek, Latin, English and Mathematics to stand for all training."

* * * *

"We must make choice among studies, and suffer the pupil himself to make choice."

* * * *

"I would wish to see every student, a man of a world, whatever his world may be."

* * * *

"Breadth in education is necessary. It is this free capital of the mind that the world stands in need of."

* * * *

So I argue that the student of music is just as much entitled to the beneficent effect of a university training, special though it be, as a student in law, medicine or science. Therefore, encourage him to pursue his chosen art study, and at the same time, to add to his curriculum, every one of the regular studies that his time will admit of, with the assurance that he will stand an equal chance with students who may have chosen languages or science as their goal.



REVIEWS AND NOTICES

SCHOOL OF ADVANCED PIANO-PLAYING. (Exercises.) By
RAFAEL JOSEFFY, New York. G. Schirmer. 1902. Sheet
music size, flexible cloth, 12 p. Pp. 128. \$3 net.

This sizeable volume, from the hand of one of the most distinguished virtuosi of modern times, is the latest word in the way of exercises for daily practice by advanced pupil students of piano, meaning thereby those who, having completed the ground covered and implied in the technical system of Mason, and the Graded courses of studies, are busy with artistic interpretations of classical and concert work. Mr. Joseffy's work is the legitimate successor of the Tausig daily studies, which were published from Tausig's manuscripts and traditions of his pupils after his death. Mr. Joseffy's work is vastly more systematic and comprehensive than the Tausig studies and much more modern. It embraces, practically, about all the difficult kinds of passage and keyboard combinations afforded by modern music. A cursory examination manifests the following curious and perhaps unexpected novelties. In common with one of the latest published little books by a Leschetizky *Vorberciter* it shows a strong leaning to super legato in certain cases. At the very beginning Mr. Joseffy gives some diatonic five finger runs, ascending by degrees; the thumb remains upon its key until the last minute before removing to its new place in the next group; the same happens with the fifth finger in the opposite direction. All the exercises are to be carried out in a variety of keys, and accentuation is justly recognized as in itself a desirable element to be mastered. As compared with the first great collection of technical material, that of Clementi, Joseffy's is distinguished by its vastly greater attention to the chromatic variety, which in modern music cuts so large a figure. Here he follows Tausig, but carries out the work more comprehensively. In short, Mr. Joseffy's new book is to be commended to all advanced pianists whose hands have begun to go stale under the constant repetition of the fundamental forms of scales, arpeggios and the like, which necessarily forms the staple of elementary technique. The book therefore naturally belongs to a point not earlier than the sixth grade, when the instruction has been well ordered up to that point, such a system as Mason's would begin to have lost its efficiency. Mason's work has the indispensable merit of an adequate elementary system of form-

ing mental technique along with that of the fingers, by the development of rhythm harmonic changes and the like. Upon this foundation (which is not furnished by any other system) the Joseffy work is to be superimposed. It is a masterly and indispensable work.

RESEARCHES ON THE RHYTHM OF SPEECH. By J. E. Wallace Wallin, Ph. D., Yale University, New Haven, Conn.

This pamphlet of 142 pages octavo is reprinted from the 1901 "Studies from the Yale Psychological Laboratory." It gives a resume of previous investigations upon the subject and their results and then follows with reports of many analyses and the conclusions reached, as shown in tabulated summaries. Very interesting to a limited clientele. Copies may be had of the author, at Clark University (Worcester, Mass.) for 75 cts. each, cash with order. The present writer, unfortunately, has not yet been able to master the results of the investigations. Undoubtedly of value.

ORCHESTRAL INSTRUMENTS AND THEIR USE. By Arthur Elson. L. C. Page and Company, Boston. 1902.

This elegantly printed little book gives "a description of each instrument now employed by civilized nations, a brief account of its history, an idea of the Technical and Acoustical principles illustrated in its performance, and an explanation of its value and functions in the modern orchestra." It is admirably done and deserves to be used as a textbook upon its subject. By far the best simple manual of this part of musical information that has come under the notice of the writer. Its author is most likely a son of the distinguished musical literature and lecturer, Mr. Louis C. Elson of Boston. Admirable for conservatory and school use and for private reading. Handsomely printed and bound in cloth. It is illustrated with half-tone portraits of composers and conductors, to the number of fifteen.

AFTER THE LESSON. Twenty-four miniature Piano Lyrics, for teacher and youngest pupil. By Harvey Worthington Loomis, Opus 75. Two books. Price \$1.00 each. Messrs. C. C. Birchard & Company.

As an example of the manner of these little pieces, take the second piece, "See-Saw," which occupies but two lines in each part. The child plays in 6-8 measure, B, F sharp (dotted quarters) seven times running, closing with G. This is all the child has to play. Under this repetition Mr. Loomis has two measures in the key of G minor, modulating in the third in and fourth into F sharp; then the teacher

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has two measures in B major, modulating and closing again in G major. It is an uncommon harmonic variety for the simple motive of the child's part.

So also the "Cuckoo," also of two lines. This is in 3-4 measure. The child plays E, C and a quarter rest, three times; rests the fourth measure; plays G, E and a quarter rest three measures, and rests a measure; then G, B three measures and one measure rest; finally two measures, E, C, and two measures rest. The teacher's part is simple but artistic and very effective. A very curious piece is "Jack o' Lantern," where in 2-4 measure the child plays mostly with one hand alone, staccato quarters; on the second beat pianissimo. The total effect is mysterious and curious. And so on. In short, a collection which progressive teachers will do well to examine. As it is not published from a sheet music house the teacher will have to specify carefully in order to get it.

BULLETIN 26, SMITHSONIAN INSTITUTE REPORTS. Kathamet Texts. By Franz Boas.

Bulletin 26 of the Smithsonian Institution contains 259 pages of translations (mostly interlinear) of Kathamet texts, the matter being myths of certain Indian tribes living in the vicinity of Puget Sound. It appears from the preface that at present this dialect is known to but two living people, and the present myths were collected from them by Dr. Boas, the well-known Ethnologist, through the medium of the "Chinook" jargon, the Indian "pidgeon English" of Puget Sound. The value of the work lies in the light it may at some future time throw upon the linguistical origin of the language and thereby give an inferential light upon the ethnology of the tribes; and the nature of the myths which primitive minds construct out of the extremely restricted mental stimulus of their environment. To the ordinary reader the book is as uninteresting as can possibly be. It is printed in the usual elegant style of the Smithsonian documents.

